

HARRISON'S REPORTS

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Columns, if It is to Benefit the Exhibitor.

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No. 1

THE COST OF CHANGE TO WIDER FILM

Last fall the Society of Motion Picture Engineers held a meeting at the Hotel Pennsylvania, in this city.

Among the engineering matters discussed was also that of wide film.

The following reference was made in the Society's report, issued immediately afterward.

"Plans for the ultimate adoption of wide film have continued throughout the summer as several producers were known to be engaged actively in further experimentation. According to reports from production centres, negatives for several pictures have been made on wide film as well as on the usual 35mm. width. Agreement has been reached among leading producers on perforation standards and sound tracks but there is still a division of opinion on total width and size of frame. One possible solution of the projector problem is to make the negatives on wide film and make reduced prints on 35mm. for showing on the present standard projector fitted with shorter focal length lenses."

In the last two of three months there has been a lull in the activities of the producers about adopting a wide film, but this does not mean that they have abandoned the thought; they may renew their activities any time, more intensely. One of them may definitely adopt the wide film. Such an act would force the others to follow suit.

The question now is whether it will pay the industry to make the change at all; or, to put the matter more precisely, whether the industry can stand the change without going bankrupt.

At present there are two wide film schools: the one favors a 70mm. or a 65mm. size, and the other a 50mm. size. The producer that favors the 50mm. size is Harley L. Clark, President of Fox Film Corporation, for this reason, as I have been informed: Mr. Clark controls the Fear patents, which make possible the running of 50mm. as well as 35mm. size film on the same projector. And the use of this patent will be permitted, no doubt, only upon payment of royalty. So that even if the present projectors should be modified to take a 50mm. as well as a 35mm. film at a small expense, the royalties that will be charged for the use of the patents will, in the long run, exceed the cost of an entirely new set of machines for wide film.

The report of the S. M. P. E. recommends that the pictures be photographed on a wide film negative, out of which there may be made reduced positive prints of 35mm. size, so that those who still keep the standard size may be able to show the pictures by the mere use of wider angle lenses.

If a more careful study were made of the subject

it will be found that a change to a wider film of any size may bankrupt the industry.

For you to gain an idea of how expensive a step it will prove, let us enumerate the changes that are necessary.

STUDIO: The studios must be equipped with 65mm. or 70mm. cameras (one or the other size will have to be adopted eventually.) The ratio of the picture on such a size film will be 1.8 to 1.

PROCESSING:

1. Direct prints on 65mm. (or 70mm.) size.
2. Optical reduction to 50mm. size.
3. Optical reduction to 35mm. size.

EXHIBITING:

1. No. 1 will be used for road shows, in largest theatres.
2. No. 2 will be used for average theatres.
3. No. 3 will be used for small theatres.

CHANGES IN THE THEATRE

A. Every theatre must be equipped with projectors that will project a 50mm. as well as a 35mm. size film.

B. There will be two kinds of 35mm. size prints: For features, a picture ratio of 1.8 to 1; for newsreels, a ratio of 1.2 to 1: wide film cameras are too cumbersome and unwieldy to carry around; consequently, the newsreel cameras in use at present will be employed.

C. The circumstances described in A and B will naturally make it necessary for each theatre to be equipped either with two sets of projectors, one set taking the 50mm. size and the other the 35mm. size, or with patented combination projectors, which will be practically a monopoly.

D. It will be necessary to install new screens and to alter the procenium in most cases.

These are only a few of the expense items, which will run into millions, too much for the industry to bear; one must take into consideration also the difficulties that go with a wider film. For instance, the handling of such film will be entirely different: new vault racks, reels, shipping cans, film members, larger space for storing film will be needed and a million and one other things too numerous to mention in this article. One must bear in mind also the errors in shipment: if an exhibitor should receive a wide film print when he is not equipped to show any other than standard size, he will be compelled to shut down his theatre, as he has often been compelled to do when he received the wrong discs.

Taking the cost and all these difficulties into
(Continued on last page)

"Charley's Aunt"

(Columbia, Dec. 25; running time, 88 min.)

An entertaining slap-stick comedy. The silent version was done some time ago with Sidney Chaplin in the leading role. But the picture loses none of its humor by sound. As a matter of fact, the silly talk makes it even funnier. Charles Ruggles, as the "aunt," is exceedingly humorous, especially when he tries to smoke a cigar or to take a drink of liquor without having anyone discover him. And the way he makes two elderly men, who think he is a wealthy "widow," chase around after him, is side-splitting:—

The hero, a college student, is imposed upon by two of his college chums, to pose as the wealthy aunt of one of them. They do this because they had invited the girls they were in love with to have tea with them in their rooms to meet the boy's real aunt and she sent a telegram saying that she could not come. The father of the other boy comes to pay him a visit. When he hears who the "aunt" is he decides to marry her because his family fortune had been depleted. But "she" refuses him. The guardian of the two girls, who did not want them to marry because then his income would cease, had to give his consent in writing to their marriage. He follows the girls to the boys' rooms and orders them to leave. But when he hears about the vast fortune the "aunt" has he stays and starts wooing "her." "She" leads him a wild chase around the grounds. The real aunt arrives, but as her nephew does not recognize her, she keeps her identity a secret and decides to see the farce through. The hero, in order to get the consent from the guardian, promises to "marry" him. The guardian gives the consent. In the meantime, the boy's father, who had been refused, not knowing the identity of the real aunt, discovers that they knew each other years previously and they become very friendly. After the hero gets the consent he takes off his wig. The heroine, ward of the aunt, who had met the hero before and had fallen in love with him, is horrified when she discovers the farce. The hero explains everything and they are reconciled.

The plot was adapted from the stage play by Brandon Thomas. It was directed by Al Christie. Others in the cast are June Collyer, Hugh Williams, Doris Lloyd, Halliwell Hobbes, Flora Le Breton, Rodrey McLennon, Flora Sheffield, Phillips Smalley and Wilson Benge. The talk is clear.

"Rogue of the Rio Grande"

Just an ordinary western, with little to hold the interest. The hero is shown stealing from the greedy to aid the poor. It is typical of outdoor pictures of its kind. Some scenic shots are appealing, but the interiors are not of high production standard. It can not rate as anything higher than ordinary:—

The hero, El Malo, robs the mayor of the town, later exposed as crooked, to help the poor. When reports of the deed are broadcast the description of the bandit is so bad that he decides to re-enter the town. He comes to the inn, falls in love with an entertainer, and promises the sheriff that he will deliver El Malo to him the next evening. The entertainer, who, too, is in love with him, does not know him as a bandit. Upon his return from the inn, El Malo captures the mayor after the latter, with two companions, had held up a stage. The hero brings him back to the inn and exposes him as an outlaw. He then announces to the sheriff that he is El Malo. When he drops his guard after the heroine tells him she hates him for being a bandit, he is captured. His friend, another outlaw, saves the day and allows him to escape, carrying the heroine with him.

The story, which is nothing more than a thread, was written by Oliver Drake. Spencer Gordon Bennett directed the picture. Jose Bohr is the hero, Myrna Loy the entertainer-heroine. Raymond Hatton, Carmelita Geraghty and Walter Miller are in the cast. Sound is average and poor in spots. There are a few dance numbers and several songs. (Out-of-town review.)

"Captain Thunder"

A weak "sister!" It is of average program grade in but few spots. Generally it has the appearance of a film which might have been better if it had not been made. The story of a romantic bandit whose word is his bond has been done too often. In this treatment, it presents little that has not been seen before. The actors try their best to lift it out of its rut, but cannot do it. And morally it is bad, because it glorifies a criminal:—

El Captain Thunder, noted bandit whose word is his honor, has aroused the entire Mexican countryside,

particularly after he had held up a stagecoach, in which the heroine, daughter of a prominent landowner, was riding. A big reward is placed on his head. The heroine's father wishes her to marry an American rancher, really a cattle thief. She loves a poor youth. Captain Thunder steals cattle from the American rancher. When the latter, daring to invade the bandit's den, tells him that he had originally stolen the cattle, the outlaw, in spirit of friendship, promises the American to help him when needed. Captain Thunder overhears the villagers announcing a plan whereby a system of bonfires would tell the countryside of the whereabouts of the bandit. He goes to the heroine, who lights the bonfire. When the soldiers are nearing her house, she hides the bandit, having grown to respect him because of his bravery and chivalry. Thankful, the outlaw promises her aid when she needs him. Meanwhile, the heroine's sweetheart invades the hills to capture Captain Thunder and win the big reward. The outlaw allows himself to be captured, sees the lovers get the reward and then escapes.

On the day the two are to be married, the American rancher comes to Captain Thunder and requests him to keep his promise. Captain Thunder agrees, and when the marriage is about to take place, he steals the groom away from the wedding and substitutes the American rancher in the latter's place. After the marriage, however, the American rancher is killed by the outlaw's men. Captain Thunder, having kept both his promises, rides away. The heroine, a widow, can marry her sweetheart.

Alan Crosland directed the story by Hal Davitt and Pierce Couderc. Victor Varconi is Captain Thunder, Fay Wray and Don Alvarado the lovers. Robert Elliott is the rancher. Charles Judels, Natalie Moorhead, Bert Roach, Frank Campeau and John Sainpolis are in the cast. The sound is fair. (Out-of-town review.)

"The Royal Family of Broadway"

(Paramount, Jan. 31; running time, 78 min.)

Excellent! The picture is a mixture of comedy, drama, and pathos, depicting the life of a family who are tied to the stage by tradition and the love for it. There is human appeal in the affection that the children display for their mother. One particular scene has a great emotional appeal; it is where the mother, an old trouser, refuses to leave the stage even though she is ill. It becomes impossible for her to continue with the performance, and, with her children gathered around in her dressing room, she dies. The heroine (her daughter), fighting back the tears, goes on in her mother's place:—

The heroine, a famous actress, is tired and longs for rest. She is thrilled when she hears that a former suitor of hers, now a millionaire, is coming to see her. Her mother, an old trouser, tells her she would be bored if she left the stage, because love of it was ingrained in the family. The heroine's daughter, resenting the family tradition, refuses to go on the stage and marries the man she loves. The heroine's brother returns from Hollywood in order to elude an irate director, whom he had punched, and an equally irate woman, to whom he had made love and then abandoned. He makes everyone nervous because of his uncontrollable temper, and finally, with the help of the heroine's suitor, they get him a passport and he leaves for Europe. The heroine promises to marry her old friend. At the end of the tour she leaves the stage, but she becomes restless and cannot stand the inactivity. Her brother returns from Europe. The same evening he returns, her young daughter also arrives at the house. She informs her mother that she had decided to go on the stage. The brother shows them a script for a new play and they become extremely interested. They receive a telephone call that the mother is ill and they all rush to the theatre where she had been performing. The mother dies and the heroine, despite her sorrow, goes on in her mother's place. The man she was to marry realizes that he is not for her and agrees to release her from her promise to marry him.

The plot was adapted from the stage play by Edna Ferber and George S. Kaufman. It was directed by George Cukor and Cyril Gardner. Excellent performances are given by Frederic March, as the brother, Ina Claire, as the heroine, Mary Brian, as the daughter, Henrietta Crosman, as the mother, and also by Charles Starrett, Arnold Korff, Frank Conway, Royal G. Stout, Elsie Edmond, Murray Alper, Wesley Stark and Herschel Mayall.

Good for high class custom; it is doubtful if the rank-and-file will care for it much.

"The Lash"—Richard Barthelmess*(First National, release date, Dec. 28; running time 79 min.)*

A slow-moving story of old California, unfolding in the year 1850; it does not offer much opportunity for Richard Barthelmess to add to his personal triumphs. He seems miscast as a born Californian who resents the tyrannical methods of the conquering Americans, and turns bandit to raid the country and aid the poor. Outside of the fact that the picture of Americans, acting as tyrants and oppressors might puzzle children who have been taught to believe otherwise, it has nothing which might prove offensive to them. There are scenes of pictorial beauty. The tone of the picture, with its local color, the dances and the Spanish atmosphere, is pleasing. The supporting cast is excellent, and even Barthelmess gets as much out of his part as is possible under the circumstances:—

The hero, away at a Mexican University, comes home to his uncle, head of the largest ranch in the district, and to his beautiful sister, to find the Americans in control of the state. He finds it hard to adjust himself to the new conditions. At a fiesta that evening he renews his acquaintance with a childhood sweetheart. While delivering a large herd of cattle to a nearby town next morning he is assaulted by the land commissioner and by other Americans who hate "foreigners". His life is saved by the sheriff. In his rage, the hero stampedes the cattle through the town, nearly wrecks it, and later comes back to get from the land commissioner the money due him. That night he returns home, leaves the money, tells his sweetheart he is leaving because he cannot stand the system, and becomes El Puma, the bandit. The outlaws, headed by him, raid the countryside, giving the money to the poor. His sweetheart, whom he sees, wishes to go with him, but he refuses to let her. Meanwhile, a plot is on foot to take the ranch away from his uncle and sister. The sheriff, now a local attorney, falls in love with the latter. The Land Commissioner, trying to steal the grant for the ranch, is surprised by the uncle who is shot. The hero sees the Land Commissioner running away, takes the grant from his uncle on his deathbed, and promises to avenge the murder. The hero gives the grant to the sister's sweetheart, who has been sworn to kill El Puma, for safe-keeping. Because the bandit is the brother of his sweetheart, however, he does not shoot him. The hero then finds the land commissioner, allows the latter to draw first and kills him. He outwits the following posse and escapes to Mexico where his sweetheart awaits him. The sister and lawyer are married.

The story has been directed by Frank Lloyd, from the story "Adios," by Lanier Bartlett and Virginia Stivers Bartlett. Robert Edeson is the uncle, Mary Astor, the sweetheart, Marion Nixon the sister and James Rennie her sweetheart. Fred Kohler, Barbara Bedford and Arthur Stone are in the cast. The sound is generally fair, but the musical accompaniment gets "tinny" at times. (Out-of-town review.)

"A Soldier's Plaything"*(Warner Bros. released Nov. 1; running time, 56 min.)*

Fair entertainment of its kind. For those who like their comedy rowdy, and sometimes bordering on vulgarity, "Soldier's Plaything" offers many laughs. Generally, it is a collection of situations that have proved laughable in similar comedies. While some of the rough humor might not be called in good taste, the picture is no worse in that respect than other war comedies. The nature of the story places little demand upon the principals or the director, but Harry Langdon and Ben Lyon do good work; they are the best in the cast. Children will find entertainment in the usual run of slapstick gags:—

At the beginning of the war, the hero is shown as a gambler who does not care to fight for his country. His friend, about to join the army, bids him goodbye during a poker game. A heavy winner, the hero leaves for the apartment of a friend to pay a debt. Upon his departure, suspicion of cheating is cast upon him. He is found by the heaviest loser in the card game in the apartment of the friend, whom he had come to repay. The hero is accused of being a cheat and attempting to steal the cardplayer's sweetheart. There is a fight and the hero, believing he has killed his opponent, flees to escape the wrath of the other card-players; he joins his pal in the army. The pair go through the war. After the armistice the hero, while stationed in Germany, falls in love with a German girl. He can not marry her for he feels the disgrace of being accused as a murderer. On the day he is to leave for America, heartbroken, he discovers that the man he had thought he had killed in the fight is still alive; he had just been knocked out in the tiff. (This paves the way for the happy ending.)

There are many comic interludes which have nothing to do with the story but which lengthen the running time.

Michael Curtiz directed the story from the script by Vilma Delmar. Ben Lyon is the hero, Lotti Loder his sweetheart. Harry Langdon is the soldier-pal. Noah Beery, Fred Kohler, Lee Moran and Jean Hersholt have brief roles. There are two songs in the production. Sound is just average or less. (Out-of-town review.)

"Going Wild"—Joe E. Brown*(First National, Dec. 21; running time, 68 min.)*

Where Joe E. Brown is liked, "Going Wild" will be found a hilarious comedy fare. Without him, the picture would be mediocre. With him it has many funny comedy situations. The story is one of mistaken identity, but with Brown handling the main role, "Going Wild" should be found generally satisfactory. His work stands out:—

Brown is mistaken for a successful novelist who had written a thrilling book of personal air exploits. Taken for this celebrity, the comedian accepts the role and appoints his pal "manager." In reality, they are two newspaper reporters out of work. The comedian falls in love with the sister of the hotel owner. Her friend likewise grows to like the manager of the comedian. When a rival airplane owner offers to bet that his plane will beat that manufactured by the father of the manager's sweetheart, the comedian is urged to take up the challenge. He refuses, never having been up in a plane, but when the situation forces him to make a decision he accepts and plans to substitute another pilot in his plane while in the air. (There are many hilarious scenes as the comedian is tested for his physical fitness for the post.) Before the race, the hotel owned by the brother of the comedian's sweetheart is wagered on the competition. The comedian takes to the air thinking that he has a real pilot with him. Instead, his sweetheart is hidden in the plane. Eventually, the opposing pilot, fearing to continue this competition, in which the comedian's plane seems to be intent on crashing into him, comes down. The comedian and his sweetheart take to the parachute, the plane crashes, and the day is won.

William A. Seiter directed it from a story by Humphrey Pearson. Lawrence Gray, Laura Lee, Walter Pidgeon, Ona Munson, Frank McHugh, Anders Randolph, Arthur Hoyt, Fred Kelsey and Harvey Clark are in the cast. Sound is fair. (Out-of-town review.) (Exhibitors in censorship states should get the correct time from the exchange, because eliminations have been made.)

"Divorce Among Friends"*(Warner Brothers, release Dec. 27; running time 66 min.)*

An average comedy of domestic troubles. If the players had been a bit better or the direction had not been so heavy handed, except in a few humorous instances, it could have attained the status of an excellent light comedy. In its present shape, only the work of Lew Cody stands out, and the audience could easily grow tired by the constant quarrels of the married couple. These are repeated and patched up so often that the series of quarrels holds little interest:—

The husband, who truly loves his wife, does thoughtless things, which annoy her. He is forgetful, loves to flirt, and expects to be waited on. The wife, also loving him, allows him to have his way until she catches him flirting and trying to lie his way out of it. After a quarrel, they make up, but when the wife thinks he is attempting an affair with an old girl friend of hers, a dangerous divorcee, she determines to leave him. Again they make up. The quarrels continue, and through it all a friend of the family, a musician usually intoxicated, proclaims his love for the wife; but she will have nothing to do with him. Eventually it comes to the point where the husband and wife must part. The wife prepares to leave with the musician friend, who waits for her. But during the packing of her grip, again the husband and wife make up, and the musician friend departs. (There is nothing to believe but that the quarrel and make-up system would continue indefinitely.)

James Hall and Irene Delroy are the quarrelsome couple. Lew Cody is the musical friend, Natalie Moorhead, the vampire. Edward Martindel and Margaret Seddon are in the cast. Roy Del Ruth directed the story by Jack Townley. Sound is average. (Out-of-town review.)

"The Criminal Code," Columbia, is an excellent prison drama, with deep human interest. "New Moon," MGM, with Lawrence Tibbett and Grace Moore, two Metropolitan stars, is an excellent picture for high class audiences. "Reaching for the Moon," with Douglas Fairbanks, is a good entertainment. Reviews next week.

consideration, the question that naturally arises in one's mind is whether the change is worth the cost. Will the public care for the wider film enough to make the change profitable? Will it patronize such pictures in greater numbers than it does the present size, when one bears in mind that the only sort of pictures that benefit from wider film are musical comedies, scenics, and newsreels?

My experience as an exhibitor and as a reviewer of a period more than sixteen years has been that no "trimmings" can make a boresome picture interesting and entertaining, and that an interesting picture needs no "trimmings" to draw customers to the box office. By this I do not mean to underestimate the value of sound, nor to say that the industry can ever go "silent" again; but I do want to say that an interesting and appealing picture photographed on standard size film in silent form will please more than a dull picture photographed on any width film with the actors as garrulous as they can be made, for it is always the story that counts.

If instead of making the film wider the producers should try to find means and ways whereby they could put more in the standard size frame they would render the industry a much greater benefit. A higher grade negative as well as positive stock, and camera lenses as well as projection lenses of finer grade would enable the director to put into the frame almost as much as will wider frames, at infinitely smaller cost. It is on these that the producers should concentrate their efforts.

This paper hopes that the producers will do deeper thinking before they decide to adopt another size film.

HARRISON'S REPORTS' CAMPAIGN AGAINST FILTHY ADVERTISING BRINGING RESULTS

The savage campaign this paper has carried on in the last six or seven weeks has borne fruit if one is to judge by the letters the theatre executives of several film companies, in accordance with an account in *Motion Picture Daily*, have sent to their subordinates ordering them to desist resorting to salacious advertising, under penalty of losing their jobs.

Among these executives are Joe Plunkett, of RKO, Sam Katz, of Paramount-Publix, Harry Arthur, of Fox, and Spyro Skouras, of Warner Bros. But the thing of importance to the industry is that among these executives is Spyros Skouras. RKO has not been a great offender; besides, when the article condemning the advertisement of the RKO theatre in St. Louis appeared in HARRISON'S REPORTS, Mr. Plunkett assured it that he took steps to have a recurrence of it made impossible. Publix and Fox theatres have been offenders, well enough, but not by any means as great as Warner Bros. The fact that the head of the Warner Bros. theatre department, then, issued a strong warning may be taken as evidence that the chief executives of that company are realizing the harm that has been done and still may be done by salacious advertising.

This paper hopes, just as does every decent theatre owner in the United States, that salacious advertising has been banned from the industry for ever, and that the producers will exert their efforts toward producing pictures that will draw, making it

unnecessary for their theatre departments to appeal to all that is base in human nature in order to attract customers to their theatres. But if any one of them should, by any means, have different views upon the matter, having issued the warning merely to divert the attention of the industry temporarily from his "dirty" advertisements, HARRISON'S REPORTS promises again to take up the fight and to carry it on more fiercely, even to the point of advocating legislation. It is better for independent exhibitors to have a law to protect their interests than to insist upon freedom that will eventually drive them out of business.

THE CONSOLIDATION OF THE TRADE PAPERS

With the exception of *Film Daily*, all the trade papers have been taken over, as you no doubt know by this time, by Martin Quigley, editor and publisher of *Herald World*. It is said that the deal has been effected through the aid of the Hays organization, and that Mr. Hays has guaranteed Mr. Quigley \$3,000,000 worth of advertising in the next five years.

It is doubtful if this consolidation will change the nature of things, so far as HARRISON'S REPORTS is concerned. For years no national trade paper dared open its mouth to condemn substitutions or other producer-distributor abuses and one cannot expect that the consolidated paper will have better courage, particularly when the head of the combined papers is one who has always been friendly with the producers. The only good thing such a consolidation will accomplish will be to make HARRISON'S REPORTS stand out more prominently.

ANOTHER RACKET IN THIS INDUSTRY

The Hays organization founded the, what it calls, Federal Checking Bureau, the object of which is to check up the receipts of every exhibitor that plays pictures on percentage.

The Home Office of this Bureau charges the exchanges ten dollars a day for each man it furnishes, and a certain amount for expenses. The Bureau pays each man five dollars a day; the difference goes to the Bureau's Home Office, to carry on the work. When the theatre shows pictures only on evenings and is located at a riding distance from the exchange city the Bureau pays the checker only two and one-half dollars a day, seven dollars and one-half going to the Bureau.

Up to this time, the checkers were hired by the exchange managers, and the latter had an opportunity to know, to a great extent, the character of the men they employed; but now that they are hired by the Bureau, they cannot keep such a check on them. The consequence is that many men of unknown character are employed. I have been told by an exhibitor friend of mine that one of the checkers told him that he does not earn much, and implied that he would be willing to be lenient. But my friend would not listen to any such suggestion on his part, for he is an honorable man.

Just why the producers have indorsed such a department is beyond comprehension; their representatives were handling checkings in as efficient a way as it is possible to be done.

HARRISON'S REPORTS

Vol. XIII

SATURDAY, JANUARY 3, 1931

No. 1

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Just Imagine—Fox (107 min.)	191
Just Like Heaven—Tiffany (59 min.)	162
Kathleen Mavourneen—Tiffany (51 min.)	118
Kismet—First National (87 min.)	179
Ladies Must Play—Columbia (58 min.)	127
Lady of the Lake—Fitzpatrick Pic. (50 min.)	166
Lady Surrenders, The—Universal (94 min.)	155
Lady's Morals, A—MGM (86 min.)	183
Land of Missing Men, The—Tiffany (55 min.)	162
Last of the Lone Wolf—Columbia (67 min.)	151
Laughter—Paramount (79 min.)	179
Lawful Larceny—RKO (66 min.)	119
Leathernecking—Radio Pictures (80½ min.)	146
Let's Go Native—Paramount (75 min.)	135
Let Us Be Gay—MGM (75 min.)	115
Life of the Party, The—Warner Bros. (77 min.)	183
Lightnin'—Fox (94 min.)	194
Lilies of the Field (1929)—First National	207
Liliom—Fox (89 min.)	158
Lion and the Lamb, The—Columbia (74 min.)	207
Little Accident—Universal (83 min.)	127
Little Caesar—First National (81 min.)	195
Loose Ends—British Int. (84 min.)	171
Lottery Bride, The—United Artists (81 min.)	195
Love Among the Millionaires—Param. (76 min.)	111
Love in the Rough—MGM (82 min.)	159
Love Trader, The—Tiffany (51 min.)	174
Madame Satan—MGM. (112 min.)	163
Madonna of the Streets—Columbia (72 min.)	194
Man from Wyoming—Paramount 66 min.)	106
Manslaughter—Paramount (88 min.)	122
Man to Man—Warner Bros. (68 min.)	198
Man Trouble—Fox (88 min.)	122
Matrimonial Bed, The—Warner Bros. (69 min.)	138
Maybe It's Love—Warner Bros. (70 min.)	170
Men of the North—MGM (61 min.)	202
Men Without Law—Columbia (65 min.)	174
Middle Watch, The—British Int. (97 min.)	207
Min and Bill—MGM (65 min.)	191
Moby Dick—Warner Bros. (76 min.)	134
Monte Carlo—Paramount (89 min.)	143
Morocco—Paramount (90 min.)	190
Mother's Cry—First National (75 min.)	191
Murder—British Int. (92 min.)	175
Near the Rainbow's End—Tiffany (55 min.)	114
Night Work—Pathe (84 min.)	119
Office Wife, The—Warner Bros. (58 min.)	159
Oh, For a Man!—Fox (78 min.)	195
Oh Sailor Behave—Warner Bros. (68 min.)	178
Oklahoma Cyclone—Tiffany (64 min.)	138
Old English—Warner Bros. (86 min.)	139
Once a Gentleman—Sono-Art (83 min.)	167
One Embarrassing Night—MGM (90 min.)	134
One Mad Kiss—Fox (64 min.)	118
One Night at Susie's—First National (69 min.)	178
Only Saps Work—Paramount (74 min.)	203
On Your Back—Fox (72 min.)	118
Our Blushing Brides—MGM (101 min.)	126
Outside the Law—Universal (75 min.)	142
Outward Bound—Warner Bros. (83 min.)	155
Paradise Island—Tiffany (68 min.)	114
Pardon My Gun—Pathe (64 min.)	131
Part Time Wife—Fox (74 min.)	198
Passion Flower, The—MGM (80 min.)	202
Playboy of Paris, The—Paramount (72 min.)	179
Princess and the Plumber, The—Fox (71 min.)	199
Queen High—Paramount (87 min.)	130
Raffles—United Artists (71 min.)	123
Rain or Shine—Columbia (86 min.)	131
Recaptured Love—Warner Bros. (64 min.)	130
Remote Control—MGM (60 min.)	186
Renegades, The—Fox (92 min.)	170
Reno—Sono-Art (70 min.)	167
River's End—Warner Bros. (75 min.)	194
Road to Paradise—First National (73 min.)	154
Romance—MGM (75 min.)	139
Rough Waters—Warner Bros. (44 min.)	119
Royal Bed, The—RKO (75 min.)	207

Sante Fe Trail, The—Paramount (64 min.)	158
Sap from Syracuse, The—Paramount (67 min.)	123
Scarlet Pages—First National (62 min.)	187
Scotland Yard—Fox (75 min.)	171
Sea Bat, The—MGM (67 min.)	118
Sea God, The—Paramount (73 min.)	147
Sea Legs—Paramount (63 min.)	187
Sea Wolf, The—Fox (89 min.)	150
See America Thirst—Universal (70½ min.)	203
Shadow Ranch—Columbia (63 min.)	155
She Got What She Wanted—Tiffany (87 min.)	186
Shooting Straight—Radio Pictures (72 min.)	119
Silver Horde, The—Radio Pictures (75 min.)	175
Sinner's Holiday—Warner Bros. (61 min.)	167
Sins of the Children—MGM (85 min.)	123
Sin Takes a Holiday—Pathe (81 min.)	190
Sleeping Partners—British Int. (71 min.)	202
Song of the Caballero—Universal (75 min.)	110
Sons of the Saddle—Universal (78 min.)	127
Spoilers, The—Paramount (90 min.)	154
Squealer, The—Columbia (66 min.)	139
Storm, The—Universal (76 min.)	139
Strictly Unconventional—MGM (55 min.)	115
Sunny—First National (76 min.)	190
Suspense—British Int. (75 min.)	187
Sweethearts and Wives—First National (74 min.)	111
Sweethearts on Parade—Columbia (67 min.)	138
Sweet Kitty Bellairs—Warner Bros. (63 min.)	146
Sweet Mama—First National (50 min.)	114
The Last of the Duanees—Fox (57 min.)	135
The Pay Off—Radio Pictures (70½ min.)	158
Third Alarm, The—Tiffany (61 min.)	183
This Mad World—MGM (71 min.)	111
Thoroughbred—Tiffany (55 min.)	143
Those 3 French Girls—MGM. (71 min.)	166
Those Who Dance—Warner Bros. (74 min.)	110
Three Faces East—Warner Bros. (71 min.)	146
Today—Majestic Pict. (70 min.)	194
Tol'able David—Columbia (78 min.)	191
Tom Sawyer—Paramount (85 min.)	194
Top Speed—First National (71 min.)	142
Truth About Youth, The—First Natl. (66½ min.)	203
Two Worlds—British Int. (82 min.)	190
Under Montana Skies—Tiffany (55 min.)	143
Under Suspicion—Fox (62 min.)	199
Unholy Three, The—MGM (71 min.)	110
Up the River—Fox (92 min.)	167
Utah Kid, The—Tiffany (46 min.)	187
Viennese Nights—Warner Bros. (97 min.)	195
Virtuous Sin, The—Paramount (81 min.)	174
War Nurse—MGM	174
Way For a Sailor—MGM (84 min.)	182
Way of All Men, The—First National (64 min.)	154
Way Out West—MGM (70 min.)	134
What a Widow—United Artists (90 min.)	162
What Men Want—Universal (65 min.)	135
White Hell of Pitz Palu—Universal (75 min.)	159
Whoopie—United Artists (93 min.)	162
Widow from Chicago, The—First Natl. (65 min.)	183
Wild Company—Fox (77 min.)	111
Wings of Adventure—Tiffany (52 min.)	130
Yellow Mask, The—British Int. (70 min.)	199
Young Desire—Universal (68 min.)	107
Young Woodley—British Int. (72 min.)	163

FEATURE PICTURE RELEASE SCHEDULES

British International Pictures, Ltd.

The Hate Ship—Thomas-Colin	Nov. 14
Two Worlds—Baring-Longden	Nov. 21
The Yellow Mask—Lupino Lane	Dec. 5
Sleeping Partners—Edna Best	Dec. 12
Hello Everybody	Dec. 19
The Middle Watch—Logan	Dec. 19
Night Birds—Angelus-Raine-Thomas	Dec. 26

Columbia Features

1005 Tol'able David—Cromwell	Nov. 22
4 Dawn Trail—Buck Jones	Nov. 28
1019 Madonna of the Streets—E. Brent	Dec. 1
1006 Charley's Aunt—Ruggles	Dec. 25
1018 The Lion and the Lamb—Love-Myers	Jan. 1
1008 The Criminal Code—Huston	Jan 15

First National Features

603 The Lash (Adios) D. Barthelmess (79 min.)	Dec. 28
611 Mothers Cry—All Star	Jan. 4
633 Naughty Flirt—Agnew-White (57 min.)	Jan. 11
605 Kismet—Otis Skinner	Jan. 17
618 Little Caesar—Robinson-Fairbanks, Jr.	Jan. 25
615 Right or Way—C. Nagel-L. Young (68 min.)	Jan. 31

Fox Features

201 The Big Trail—Wayne-Churchill	Nov. 2
235 The Dancers (Play Called Life)—Moran	Nov. 9
226 A Devil With Women—McLaglen-Maris	Nov. 16
205 Just Imagine—El Brendel	Nov. 23
210 Lightning—Will Rogers	Dec. 7
224 Oh, For a Man!—MacDonald-Denny	Dec. 14
219 The Princess and the Plumber—Farrell	Dec. 21
231 Part Time Wife—Edmund Lowe	Dec. 28
243 Under Suspicion (Tonight and You)—Moran	Jan. 4
211 The Man Who Came Back—Farrell-Gaynor	Jan. 11
222 The Seas Beneath—O'Brien-Collier, Sr.	Jan. 18
244 Men On Call—Edm'd Lowe (5787 ft.) (reset)	Jan. 25
238 The Spy—Kay Johnson-Neil Hamilton	Feb. 1
215 Once a Sinner—Mackail-Hailiday (reset)	Feb. 8
248 Fair Warning—Geo. O'Brien (reset)	Feb. 15

Metro-Goldwyn-Mayer Features

No release scheduled for	Dec. 13
107 Paid—Joan Crawford-R. Armst'ng (7819 ft.)	Dec. 20
No release scheduled for	Dec. 27
120 Reducing—Dressler-Moran	Jan. 3
111 The Bachelor Father—M. Davies-R. Forbes	Jan. 10
128 New Moon—Tibbett-Moore-Shy (reset)	Jan. 17
136 The Great Meadow—John M. Brown	Jan. 24
126 Inspiration—Greta Garbo-Montgomery	Jan. 31

Paramount Features

3073 Follow the Leader—Ed. Wynn	Dec. 13
3019 Along Came Youth—B. Rogers	Dec. 20
3064 The Right to Love—Chatterton-Lukas	Dec. 27
3076 The Blue Angel—Jannings	Jan. 3
3013 The Gang Buster—Jack Oakie	Jan. 17
3003 No Limit—Clara Bow	Jan. 24
3069 The Royal Family of Broadway—(reset)	Jan. 31
3007 Scandal Sheet—Bancroft	Feb. 7
3045 Fighting Caravans—Gary Coper	Feb. 14

Pathe Features

0129 Painted Desert—Burgess (reset)	Jan. 15
0227 Crashing Through—Wm. Boyd (reset)	Feb. 15

1930-31 Product

1113 Big Money—Quillan	Oct. 26
1116 Sin Takes a Holiday—C. Bennett	Nov. 24

RKO Features and Their Exhibition Values

1201 Danger Lights—Wolheim—Sept. 22	\$750,000
1102 Half Shot at Sunrise—Oct. 4	1,000,000
1105 Leathernecking—October 11	1,000,000
1402 The Pay Off (Victory)—Oct. 18	400,000
1103 Silver Horde—Brent—Oct. 25	1,000,000
1221 Check and Double Check—Oct. 25	2,400,000
1109 Hook, Line and Sinker (reset) Dec. 26	1,000,000
1107 Beau Ideal (The Devil's Battalion) (reset)	
Jan. 15	1,000,000
1202 The Royal Bed—Sherman—Jan. 15	750,000

Sono Art-World Wide Features

8077 Damaged Love—Collyer (6333 ft.)	Dec. 26
8076 Jaws of Hell (Charge of the Light Brigade) (6400 ft.) (reset)	Jan. 15
8063 Swanee River—G. Withers (6300 ft.)	Feb. 1

Tiffany Features and Their Exhibition Values

1930-31 Season

134 Land of Missing Men—Sept. 22	\$300,000
180 Extravagance—Collyer—Oct. 20	600,000
138 The Utah Kid—(1929-30 season)—Oct. 20	300,000
133 Headin' North—B. Steele (reset) Nov. 22	300,000
141 The Third Alarm—Hall (reset) Dec. 1	600,000
202 Fighting Thru—Ken Maynard—Dec. 20	400,000
181 She Got What She Wanted—(reset) Dec. 22	600,000
182 Caught Cheating—Sidney-Murray—Dec. 20	Not set
132 Sunrise Trail—Bob Steele—Jan. 3	Not set
143 Aloha—R. Torres-B. Lyon (reset) Jan. 5	Not set
186 The Command Performance—Jan. 12	Not set
187 The Single Sin—Johnson-Lytell—Jan. 26	Not set

United Artists Features

The Bat Whispers—C. Morris (7991 ft.).....Nov. 29
 One Heavenly Night—E. Laye-Boles (7342 ft.)...Jan. 10
 Devil to Pay—Ronald ColmanJan. 31
 Reaching for the Moon—Fairbanks.....No date set
 Kiki—Mary PickfordNo date set
 City Lights—Charles ChaplinNo date set

Universal Features 1930-31 Season

B2006 The Little Accident—Fairbanks, Jr.Sept. 1
 B2007 Outside the Law—M. NolanSept. 18
 B2009 A Lady Surrenders—Nagel-TobinOct. 6
 B2008 East Is West—Velcz-AyresOct. 23
 B2011 The Cat Creeps—TwelveteesNov. 10
 B2010 See America Thirst—Summerville-Love...Nov. 24
 B2016 The Boudoir Diplomat—Compson (reset)...Dec. 25
 B2022 Free Love—Nagel-TobinJan. 5
 B2010 Cohens & Keliys in AfricaJan. 19

Warner Bros. Features

313 Man To Man (Barber John's Boy) Ph. Holmes, Dec. 6
 311 Captain Thunder—F. Wray (62 min.).....Dec. 13
 324 Divorce Among Friends—I. Delroy (66 min.)...Dec. 27
 294 Viennese Nights—All star castJan. 3
 312 Other Men's Women—G. Withers (70 min.)...Jan. 17
 299 Captain Applejack—M. Brian (64 min.).....Jan. 31
 319 Illicit—B. Stanwyck-J. Rennie.....Feb. 14
 304 Sit Tight—Joe E. Brown-W. Lightner (78m.)...Feb. 28

SHORT SUBJECT RELEASE SCHEDULES

Columbia—One Reel

The Picnic—Mickey Mouse (7 min.) (reset)...Oct. 1
 Gorilla Mystery—Mickey Mouse (7½ min.)...Oct. 10
 1 Snapshots (9 min.)Oct. 17
 14 Winter—Disney (7 min.)Oct. 30
 17 Lambs Will Gamble—Krazy Kat (7 min.)....Nov. 1
 3 Curiousities Series C215 (9½ min.).....Nov. 3
 2 Snapshots (10 min.)Nov. 10
 3 Let's Talk Turkey—Rambling Rep. (10 min.)...Nov. 11
 4 Dutchman's Paradise—Rambling Rep. (9m.)...Nov. 18
 7 The Crystal Gazer—Specialty (10½ min.)....Nov. 18
 5 Wild Man's Land—Rambling Rep. (10 min.)...Nov. 19
 3 Snapshots (10 min.)Nov. 26
 18 The Little Trail—Krazy Kat (7 min.)Dec. 3
 Pioneer Days—Mickey Mouse (7½ min.)Dec. 5
 4 Curiousities Series C213ADec. 5
 15 Playful Pan—DisneyDec. 18
 The Lone Star Stranger—Vag. Salesman....Dec. 20

Educational—One Reel

2763 Suppressed Crime—Burns Detect. (11 min.)...Nov. 23
 2717 Salt Water Tuffy—Terry-Toons (6 min.)...Nov. 30
 2760 The Wilkins Murder Mystery—Burns (11m.)...Dec. 7
 2718 Golf Nuts—Terry-Toons (5½ min.)Dec. 14
 2761 The Costa Rican Case—Burns (11 min.)....Dec. 21
 2719 Pigskin Capers—Terry-Toons (6 min.)....Dec. 28
 2751 Not Yet Titled—Mack Sennett Brev.....Jan. 4
 2762 The Ulrich Case—Burns (11 min.).....Jan. 4
 2720 Popcorn—Terry-Toons (6 min.)Jan. 11
 2740 Not Yet Titled—BurnsJan. 18
 2721 Club Sandwich—Terry-ToonsJan. 25

Educational—Two Reels

2646 A Hollywood Theme Song—M. Sennett (20½m.)
 Dec. 7
 2679 Expensive Kisses—Tuxedo com. (17½m.)...Dec. 7
 2698 Their Wives' Vacation—Mermaid (21 min.)...Dec. 14
 2645 Rough Idea of Love—M. Sennett (21 min.)...Dec. 21
 2686 Don't Leave Home—Gayety Com. (18 min.)...Dec. 28
 2692 College Cuties—Vanity Com. (18½ min.)...Dec. 28
 2644 No, No, Lady—M. Sennett (19½ min.)....Jan. 4
 2706 Three Hollywood Girls—Ideal com. (21 min.)...Jan. 4
 2699 The Love Bargain—Mermaid com. (20½m.)...Jan. 11
 2647 Dance Hall Marge—M. Sennett (21 min.)...Jan. 18
 2668 Marriage Rows—L. Hamilton com. (19½m.)...Jan. 18
 2680 Girls Will Be Boys—Tuxedo com. (20½m.)...Jan. 25

Fitzpatrick Pictures, Inc. Traveltalk Series

10 The Island Empire (8½ min.)Oct.
 11 Japan in Cherry Blossom Time (9 min.).....Nov.
 12 Java—The Fragrant Isle (9 min.)Nov.
 13 Charming Ceylon (8¼ min.)Dec.

Music Master Series

(Synchronized with Orchestral Music)

Guiseppe Verdi (9½ min.)Nov.
 Felix Mendelssohn (9 min.)Dec.

Metro-Goldwyn-Mayer—One Reel

F-390 Soup Song—Frog (8 min.)Nov. 8
 H-375 Modern Madrid—Holmes (9½ min.)....Nov. 15
 F-391 Not Yet Titled—FrogNov. 29
 H-376 Into Morocco—Holmes (10 min.)Dec. 6
 F-392 Not Yet Titled—FrogDec. 20
 H-377 Dublin and Nearby—Holmes (9½ min.)...Dec. 27
 F-393 Not Yet Titled—FrogJan. 10
 H-378 Peeps at Peking—Holmes (8½ min.)....Jan. 17
 F-394 Not Yet Titled—Frog.....Jan. 31

Metro-Goldwyn-Mayer—Two Reels

C-312 Another Fine Mess—Laurel-Hardy
 (28½m.).....Nov. 29
 C-343 Ladies Last—Boy Friend (21 min.).....Dec. 6
 R-353 Devil's Cabaret—RevueDec. 13
 K-304 Dogway Melody—Dogville (16½ min.)....Dec. 20
 C-324 High C's—Chase (29 min.)Dec. 27
 C-334 Helping Grandma—Gang (21 min.)Jan. 3
 C-313 Not Yet Titled—Laurel-Hardy.....Jan. 10
 C-344 Blood and Thunder—Boy Fr. (20 min.)....Jan. 17
 R-354 Not Yet Titled—RevueJan. 24
 K-305 So Quiet on the Canine Front—(15½ min.)...Jan. 31
 C-325 Thundering Tenors—Chase (21 min.)....Feb. 7

Paramount—One Reel

A-045 The Putting Party (Seven in One) Morton, Dec. 27
 T-08 Mysterious Mose—Talkartoon (6 min.)....Dec. 27
 P-04 Paramount Pictorial No. 4 (10 min.).....Dec. 27
 A-046 Go Ahead and Eat—Howard (10½ min.)...Jan. 3
 A-047 Tons of Trouble—Ruddy Muller (7½ min.)...Jan. 3
 A-048 Pulling a Bone—Burns and Allen (9½m.)...Jan. 10
 A-049 Make Up Your Mind—Alice Boulden (9m.)...Jan. 10
 Sc-09 Please Go 'Way and Let Me Sleep—Screen
 song (6 min.).....Jan. 10
 A-050 Stateroom 19—Clute-LeMar (10 min.)....Jan. 17
 A-051 Discovered—Solly Ward (7½ min.).....Jan. 17
 T-09 The Ace of Spades—TalkartoonJan. 17
 A-052 The French Line—Gina Malo (7 min.)....Jan. 24
 A-053 Anything But Ham—Smith & Dale (9½m.)...Jan. 24
 Sc-010 By the Beautiful Sea—Screen song (6½m.)...Jan. 24
 A-054 Simply Killing—W. & E. Howard (8 min.)...Jan. 31
 A-055 Runaway Boys—Bruce NoveltyJan. 31
 P-05 Paramount Pictorial No. 5.....Jan. 31
 T-010 Teacher's Pest—TalkartoonFeb. 7
 A-056 One Big Night—Ben Blue (10 min.).....Feb. 7
 A-057 Two's Company—Marion HarrisFeb. 7

Paramount—Two Reels

AA-012 It Might Be Worse—Jessel (15½ min.)...Jan. 3
 AA-013 The Big Splash—Weismuller (15 min.)...Jan. 17
 AA-014 Love in the Suburbs—Victor Moore(21m.)Jan. 31

Pathe—One Reel

(There have been no silent versions of Esop's Fables since August, 1930)

16 The Mystic Isles—Vagabond (10 min.).....Nov. 3
 46 Audio Review (about 10 min.).....Nov. 9
 23 Esop's Fables (about 9 min.).....Nov. 9
 5 Two Minutes to Go—Knut Rockne series.....Nov. 9
 15 The Glory of Spain—VagabondNov. 16
 6 Backed Aces—Knut Rockne series.....Nov. 16
 47 Audio Review (about 10 min.).....Nov. 16
 23 Grantland Rice Sportlights (about 8 min.)....Nov. 16
 48 Audio Review (about 10 min.).....Nov. 23
 24 Esop's Fables (about 8 min.).....Nov. 23
 49 Audio Review (about 10 min.).....Nov. 30
 24 Grantland Rice Sportlights (about 8 min.)....Nov. 30
 50 Audio Review (about 10 min.)Dec. 7
 25 Esop's Fables (about 8 min.)Dec. 7
 17 Wizard Land—Vagabond (10 min.)Dec. 14
 51 Audio Review (about 10 min.).....Dec. 14
 25 Grantland Rice Sportlights (about 8 min.)...Dec. 14
 52 Audio Review (about 10 min.)Dec. 21
 26 Esop's Fables (about 8 min.)Dec. 21
 18 The Spirit of Sho-Gun—Vagabond (10 min.)...Dec. 28
 1 Audio Review (about 10 min.)Dec. 28
 26 Grantland Rice Sportlights (about 8 min.)...Dec. 28
 2 Audio Review (about 10 min.)Jan. 4
 1 Esop's Fables (about 8 min.).....Jan. 4
 3 Audio Review (about 10 min.)Jan. 11
 1 Grantland Rice Sportlights (about 8 min.)...Jan. 11
 4 Audio Review (about 10 min.)Jan. 18
 2 Esop's Fables (about 8 min.)Jan. 18
 5 Audio Review (about 10 min.)Jan. 25
 2 Grantland Rice Sportlights (about 8 min.)....Jan. 25
 6 Audio Review (about 10 min.)Feb. 1
 3 Esop's Fables (about 8 min.).....Feb. 1
 7 Audio Review (about 10 min.)Feb. 8
 3 Grantland Rice Sportlights (about 8 min.)....Feb. 8

Pathe—Two Reels

1564 Over the Radio—Capitol	Dec. 14
1514 Parading Pajamas—Manhattan	Dec. 21
1555 Eve's Fall—Whoopce (18 min.)	Dec. 28
1505 Scagoing Sheiks—Rainbow (19 min.)	Jan. 4
1544 Help Wanted Female—Folly	Jan. 11
1534 Stage Struck—Checker	Jan. 18
1574 Next Door Neighbors—Melody	Jan. 25
1524 Open House—Campus	Feb. 1
1515 What a Time—Manhattan	Feb. 8
1556 Seein' Injuns—Whoopce	Feb. 15

RKO—One Reel

(The exhibition value of the single reels, both *TOBY THE PUP*, No. 1801 to No. 1812, and *HUMANETTE*, No. 1901 to No. 1912, is \$30,000.)

1903 Humanette No. 3 (5 min.)	Oct. 1
1803 Toby the Mincer—Toby the Pup (6 min.)	Oct. 1
1804 Toby the Showman—Toby the Pup (6½m.)	Nov. 22
1904 Humanette No. 4 (8 min.)	Nov. 22
1805 Toby in the Bughouse—Toby the Pup (6½m.)	Dec. 7
1905 Humanette No. 5	Dec. 15

RKO—Two Reels

(The exhibition value of the two-reel subjects is: *BROADWAY HEADLINERS*, No. 1501 to No. 1512—\$60,000; *DANE-ARTHURS*, No. 1611 to No. 1616—\$50,000; *LOUISE FAZENDAS*, No. 1631 to No. 1636—\$50,000; *NICK AND TONY*, No. 1651 to No. 1656—\$50,000; *MICKEY MCGUIRE*, No. 1701 to No. 1702—\$50,000.)

1632 Fall to Arms—Louise Fazenda (19½ min.)	Oct. 20
1652 Razored in Old Kentucky—N & T (18½m.)	Oct. 20
1701 Mickey's Musketeers—M. McGuire (18m.)	Oct. 20
1613 Knights Before Xmas—Dane-Arthur (18½m.)	Nov. 15
1633 Too Hot to Handle—L. Fazenda (21 min.)	Nov. 15
1653 Moonlight and Monkey Business—Nick and Tony (20m.)	Nov. 15
1503 Aunts in Pants—Bway. Headliner (20 min.)	Nov. 22
1614 Dizzy Dates—Dane-Arthur (18½ min.)	Dec. 7
1654 Hey Diddle Diddle—N and T (18½ min.)	Dec. 7
1702 Mickey's Bargain—Mickey McGuire	Dec. 20

Tiffany—One Reel

(The Exhibition Value of each of the Voice of Hollywood Series is \$50,000; that of the Kentucky Jub. Singers, \$40,000; that of the Musical Fantasies, \$40,000.)

515 Pickin' Cotton—Ken. Jub. Singers (8½ min.)	Nov. 5
544 Voice of Hollywood No. 21 (10 min.)	Nov. 10
516 Slave Days—Ken. Jub. Singers (10 min.)	Nov. 10
521 Way Down South—Musical Fan. (10½m.)	Nov. 10
545 Voice of Hollywood No. 22 (10 min.)	Nov. 24
546 Voice of Hollywood No. 23 (19 min.)	Dec. 8
517 Welcome Home—Ken. Jub. Singers (9½ m.)	Dec. 12
547 Voice of Hollywood No. 24 (10 min.)	Dec. 22

Tiffany—Two Reels

(The Exhibition Values of each of the Chimp Comedies Series is \$75,000; that of the Kentucky Jub. Singers, \$60,000; that of the P. Hurst Comedies, \$75,000.)

578 Little Big House—Chimp com. (16 min.)	Oct. 15
514 Road Home—Ken. Jub. Singers (18 min.)	Oct. 25
582 De Woild's Champeen—P. Hurst (20 min.)	Nov. 26
579 Little Divorcee—Chimp com. (19 min.)	Dec. 1
583 Ex Bartender—P. Hurst com.	Dec. 20
580 Nine Nights in a Barroom—Chimp comedy	Dec. 27

Universal—One Reel

B3241 Strange As It Seems No. 3—Nov. (10½m.)	Nov. 3
B3203 The Navy—Oswald (7 min.)	Nov. 3
B3204 Mexico (In Mexico)—Oswald (6 min.)	Nov. 24
B3205 Africa (In Africa)—Oswald (5½ min.)	Dec. 1
B3206 Alaska (In Alaska)—Oswald (6 min.)	Dec. 15
B3242 Strange As It Seems No. 4—Nov. (reset)	Dec. 22
B3207 Mars (In Mars)—Oswald	Dec. 29
B3208 China—Oswald	Jan. 12
B3243 Strange As It Seems No. 5	Jan. 19

Universal—Two Reels

B3114 Mardi Gras—Leatherpusher (19½ min.)	Dec. 17
B3131 The Laugh Back (It Happened in Hollywood)—Red Star com. (21½ min.)	Dec. 24
B3115 All For a Lady—Leatherpusher (19 min.)	Dec. 31
B3123 Hello Russia—Summerville (21½ min.)	Jan. 7
B3116 Framed—Leatherpusher (17½ min.)	Jan. 14
B3104 In Old Mazuma—Sidney-Murray (20 min.)	Jan. 21
B3117 Lady Killer—Leatherpusher (21 min.)	Jan. 28

Vitaphone—One Reel

(Warner Bros. has no national release dates for its shorts. The release dates given in this schedule are dates on which they were shown at the Warner Theatres, in New York City, and may be fairly taken as national release dates, unless these shorts have been released in your territory earlier. In such an event, you should, in figuring out their age, take the earlier release dates.)

4124 College Capers (9m.P.203) Strand	Oct. 31
1143 Romeo and Juliet (9½m.P.226) Hollywood	Oct. 31
1027 Going Places (7m.P.179) Winter Garden	Nov. 7
1104 The Thirteenth Prisoner (7m.P.215) W. G.	Nov. 7
1080 A Synopated Sermon (8m.P.211) W. Gar.	Nov. 7
1110 A Stuttering Romance (8½m.P.220) Strand	Nov. 21
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Columns, if It is to Benefit the Exhibitor.

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No. 2

FORECASTS FOR 1931

Optimism is a fine quality, excellent in its way. But it should never blind the business man as to the real problems, which he has to face in a period of long drawn out depression like the present. He must not hope for miracles, but must depend upon his own initiative and his own resources to carry him successfully over the emergency. Fine words and the plausible promises or prophecies of others must not delude him into the belief that everything will soon be all right and he can buy goods in the same amount and at the same fancy prices which were obtained when all business was booming.

That is why the highly colored, optimistic reports which have already begun to appear in portions of the producer-supported trade press about a sudden improvement in theatre conditions, should be largely discounted by the exhibitor. If not actually inspired, they are certainly ill-judged and ill-timed, for they are misleading, if nothing worse.

While it may be possible, here and there, to pick out a theatre or even an entire section where the box office may have shown an increase of some sort since the turn of the year, HARRISON'S REPORTS will not attempt to conceal from its readers that, in general, conditions are worse in the theatre business than they have been in a decade. In fact it is doubtful if any period during the pronounced industrial depression of 1921 could match the seriousness of the present financial and business crisis in its effect on all classes of citizens, high and low alike.

The damage already suffered by all lines of business is well nigh incalculable. Improvement in present conditions will come only over a long period of time. The complex causes which have brought them about will not find a remedy overnight, in spite of high-sounding phrases from inspired sources which may predict an early return to normal.

Therefore, it is of the utmost importance for the individual exhibitor to make his plans right now for the coming months. He must make only those bookings which are absolutely essential and insist upon every concession possible from the distributor. If he is to survive he will be compelled to practice economies never before considered.

For many an exhibitor it is advisable to plan now to close his house for the summer months. It will be a good opportunity to clean and decorate and, perhaps, install some needed improvements or apparatus. It will at least make it unnecessary for him to operate at a loss during the heated months, which are always the doldrums of the theatre trade at the box office, and permit him to get his house

in readiness for the fall by which time there should be some measure of improvement in general conditions.

In the matter of production there are few indications that 1931 is going to see any great number of pictures of outstanding box office value. The margin of quality between those offered in 1929 and the output of 1930 showed a distinctly retrograde movement. Surveys of the trade indicate that the 1930 income as a whole dropped below the 1929 level and there is no reason to believe that the present year is going to show any marked improvement. Indeed, every known fact—the acuteness of the widespread economic deflation, the obvious lack of creative ability of the producing organizations, who by superhuman efforts might otherwise partly save the situation by raising the level of attraction quality of their product, would augur the contrary.

In presenting these views HARRISON'S REPORTS has no desire to seem unduly pessimistic. In times past the picture business often flourished when almost all other lines of business were suffering. That, however, was in an era when theatre admissions were not what they are today and when the theatre man's overhead did not constitute such a heavy burden and problem as now. Besides which it is no exaggeration to say that the present economic stress can find no parallel within the memory of the present generation in its direct effect on every part of our national economic life and in its seriousness as well as its extent.

Facts are facts and must be faced by all. And HARRISON'S REPORTS would not be doing its duty to its readers if it sought to sidestep or misrepresent them. Nineteen thirty-one is going to be a perilous year for all in the motion picture industry.

The wise exhibitor will make his plans now—and prepare to effect his economies—to carry on. If he waits too long, or listens to the siren-voices of the paid professional propagandists of pseudo-prosperity, it may be his swan song.

THE CAUSE OF THE DELAY

Your copy of this issue has reached you two days late. The grippe, which kept me in bed for several days, was the cause.

ORDER YOUR MISSING COPIES

During the Holidays, when the mail is so heavy, a copy or two of yours may have gone astray. Look up your files and let me know what copies you are missing so that I may duplicate them.

"The Man Who Came Back" with Charles Farrell and Janet Gaynor

(Fox, Jan. 11; running time, 86½ min.)

Were it not for the popularity of Charles Farrell and Janet Gaynor, this would be just a fair drama, as the story is not very pleasant. It is too bad to find two such distinctly young and wholesome types like Charles Farrell and Janet Gaynor depicting roles in which one is addicted to drink and the other to a drug. In the end they both cure themselves of their respective habits, but it does not leave a very pleasant feeling. And one loses patience with the hero, who displays a weak character throughout, and who, when given sound words of advice by his father, makes light of it and behaves in the worst possible manner, to spite his father. There is human interest in the love affair between the hero and the heroine:—

The hero, son of a very wealthy business man, lives a wild and reckless life. His father orders him to go to California, there to work and to try and make good. But instead he wastes his money and is drunk most of the time. He meets and falls in love with the heroine, a young entertainer, and she loves him also. His father's secretary advises him to go to China to try and work there. He refuses, but he is shanghaied and taken there. While in China, he goes to a den for liquor and there finds the heroine a slave to opium smoking. She confesses to him that when he left she thought he had deserted her and did not care what became of her. He explains what happened and they get married, determined to clean themselves of their vices. After a year they are successful and the hero goes back to his father for six months. At the end of the six month period he is determined to go back to the heroine. His father speaks of the heroine in a derogatory manner, which the hero resents. But he finds that his father was jesting and had brought the heroine to his home, and the hero and the heroine are reunited.

The plot was based on the stage play by Jules Eckert Goodman. It was directed by Raoul Walsh. Others in the cast are Kenneth MacKenna, William Holden, Mary Forbes, Ulrich Haupt, William Worthington, Peter Hawthorne and Lestie Fenton. The talk is clear.

"The Right to Love" with Ruth Chatterton

(Paramount, December 27; running time, 80 min.)

A morbid drama, not suitable for children. The effective acting of Miss Chatterton in a dual role, that of mother and daughter, holds one's interest, but there are times when the picture drags and becomes boring. There is no comedy relief and a tragic note is sustained throughout. And one scene is particularly gruesome. It is where a young man, feeding a thrashing machine, loses his balance and falls into the machine and is killed. There is deep emotion in the scene where his grave is visited by his mother and by the woman who loved him. One feels sympathy for the heroine, who, when she confesses to her daughter her past life, loses the respect and love of her child, as her daughter does not understand her, but turns against her:—

The heroine and the hero are in love with each other. Her father resents the hero's mother's attitude about the affair and forbids her to see her lover again. She disobeys him. He leaves their home in a fury to seek out the hero and to ask him his intentions. When the hero, who was standing on a thrashing machine, sees him coming he becomes nervous, loses his balance, falls into the machine, and is killed. The heroine's father is mortified when he hears that his daughter is going to have a child and forces her into a marriage with a farmer, for whom she had no love. The heroine's daughter grows up believing that the farmer is her rightful father. When the farmer forbids her to go out to dances, her mother insists that she go, confessing to her that he is not her rightful father. This turns the girl against her; the girl feels sympathy for the farmer, who had never hurt her feelings. The heroine plans to have her daughter meet a young man with whom she (the daughter) is presumably in love. But when the daughter finds out that her mother planned this meeting she leaves for China with a group of missionaries without seeing her mother. During her work in the mission she meets a man with whom she falls in love. She surrenders to him. Not until then does she realize how she had wronged her mother. She leaves the mission and goes with the man she loved.

The plot was adapted from the book "Brook Evans" by Susan Glaspell. It was directed by Richard Wallace. In the cast are Paul Lukas, David Manners, George Baxter,

Irving Pichel, Veda Buckland and Oscar Apfel. The talk is clear.

EDITOR'S NOTE: The moral of this story is bad, it advocates subtly free love.

"The Criminal Code"

(Columbia, Jan. 15; running time, 96 min.)

An excellent prison drama, filled with human interest, and holding one in suspense. There is one deeply emotional scene; it is where one of the prisoners, a young boy receives a telegram that his mother had died. All his pent-up feelings give way and he becomes hysterical. There are many tensely dramatic scenes. One is where the new warden of the prison, who was formerly a District Attorney, and who is hated by the prisoners, finds the prisoners in the yard booing him. He calmly walks down, alone and unarmed, and just by his coolness manages to quell a near riot. Another dramatic scene is towards the end, where one of the prisoners, determined to have his revenge, kills the head keeper, while the warden stands by helpless:—

The hero, while intoxicated, loses his head during a quarrel and kills a man. He is sent to prison for ten years, although the murder was not premeditated. By the end of six years his spirit is completely broken and he is on the verge of insanity. The former district attorney, who had been instrumental in sending him to prison, becomes the warden. The hero's case is brought to his attention by the doctor of the prison, who recommends a change of prison work. The hero is made the warden's chauffeur. He falls in love with the warden's daughter (heroine) and becomes a man again. Just on the eve of his parole, a squealer is murdered, and although he knows who is the murderer he refuses to squeal and is thrown into a dungeon for punishment. The prisoner who had committed the murder finally confesses, at the same time killing the head keeper, against whom he had a grudge, after which he is killed by the guards. The heroine tells her father that she loves the hero; her father consents to their marriage.

The plot was adapted from the stage play by Martin Flavin. It was competently directed by Howard Hawks. Excellent performances are given by Walter Huston as the warden, and by Phillips Holmes, as the hero. They are ably supported by Constance Cummings, DeWitt Jennings, Boris Karloff, Clark Marshall, Ethel Wales and others. The talk is clear.

"Reaching for the Moon" with Douglas Fairbanks

(United Artists, no release date set; running time 89 min.)

An entertaining comedy! Douglas Fairbanks does not appear in costumes this time, but in regular modern clothes. This fact, however, does not stop him from leaping around; as usual, he scales walls, jumps and hops with the same agility as he has always displayed. There is one particularly humorous scene; it is where Fairbank's valet prepares a cocktail known as "Angel's Breath." This cocktail, when taken, made the tamest person wild. So that everyone who took one drink became ferocious and did incredible things until the drink wore down. There is human interest in the love affair between the hero and the heroine:—

The heroine, on a dare, enters the hero's office and makes his acquaintance. The hero, a wealthy broker, has never had time for women. The day he meets the heroine he forgets all about business and makes a dinner appointment for the evening. He waits for her, but she never shows up. Instead, she calls him from a ship, which is about to start for Europe. He is furious, and has the ship held up until his arrival. The heroine is amazed to find him on board. He woos her during the whole trip. In the meantime there had been a crash in Wall Street and the hero is ruined. The night before the ship is to dock he confesses his love to the heroine and to his dismay finds that all her friends had been listening. Thinking that the heroine knew about this, he leaves her, and she is heart-broken. When the ship docks the heroine learns that the hero had lost his entire fortune. She finds him and tells him that she loves him also and that with her money he can win back his fortune. They are married and the hero regains his fortune.

The plot was based on a story by Irving Berlin. It was directed by Edmund Goulding. In the cast are Bebe Daniels, Jack Mulhall, Edward Everett Horton, Claud Allister, June MacCloy, Walter Walker and Helen Jerome Eddy. The talk is clear.

"Paid" with Joan Crawford*(MGM., Dec. 20; running time, 85 min.)*

An excellent drama, well acted and skillfully directed. The picture is suspenseful throughout, and has human interest and emotional appeal. Although it is not pleasant to see the heroine become connected with a group of thieves, one sympathizes with her because she is practically forced into it. There are some tense dramatic scenes. One such scene is where a police inspector, by wearing down a man's nerves, forces him to confess to a murder that he had committed:—

The heroine, having served three years in prison for a crime she had never committed, comes out of prison embittered and determined to revenge herself on her former employer, who was responsible for sending her there. She finds it impossible to procure a position because of her record. In despair, she visits a friend, who had been her cell-mate, and who had also been released, and she is introduced to the head of the gang. He realizes that she is a decent girl and listens to her suggestion to work "within the law." The heroine and her girl friend become friendly with elderly men and induce them to write love letters to them; they then sue them for breach of promise. The heroine meets the hero, the son of her former employer, the man who had sent her to the penitentiary, and has her revenge by marrying him, and then leaving him, although she realized that she loved him. The gang leader receives a visit from an old member of the gang, who had served time, and is induced by him to take part in a robbery in the hero's home. He was now a stool pigeon, put to it by the chief of police. The heroine is not aware of this until the night of the robbery. She rushes to the hero's home and begs the gang leader not to go on with the robbery. The hero enters the room and they realize that the whole thing was a frame up. The gang leader kills the stool pigeon and escapes. The hero takes the blame for the murder, the heroine telling the police he had done it in self-defense, and he and the heroine are arrested. The gang leader, who, too, loved the heroine, finally confesses to the murder and the hero and the heroine are reunited.

The plot was adapted from the stage play "Within the Law" by Bayard Veiller. It was directed by Sam Wood. In the cast are Robert Armstrong, Marie Prevost, Kent Douglas, John Miljan, Purnell B. Pratt, Hale Hamilton and others. The talk is clear.

"The Bat Whispers"*(United Artists, Nov. 29; running time, 84 min.)*

An entertaining mystery drama. It should prove satisfying to all audiences; it moves briskly and holds one in suspense. The production tone is excellent. In certain sequences, there is a tendency to lag, but on the whole, the picture has been handled and directed well. Audiences should be gripped by the mysterious atmosphere of the production. Chester Morris does well in a difficult role:—

An arch criminal, the Bat, had been terrifying the district, eluding the police. A bank is robbed, and the home of the president, (which was subleased by his nephew, who believed the former to be in Europe, to a woman,) is the centre of mysterious happenings, apparently to frighten away the tenant. The bank cashier, fiancé of the heroine, niece of the woman, is accused of the robbery when he disappears. He disguises as a gardener to gain access to the house, because it was believed that the money was hidden in a secret room in the house. The chief of detectives appears, the nephew is killed, and the heroine is accused of the crime. A neighboring doctor appears on the scene and adds to the mystery through his suspicious moves. He knocks the chief of detectives unconscious and steals the plan to the secret room. A mysterious stranger appears, and then disappears. So does the Bat. Eventually, the mystery is solved—the money is found; it is discovered that the banker had robbed his own bank to make away with the money, the doctor acting as his accomplice. The cashier is cleared.

The Bat is really the man who poses as the chief of detectives. The real chief had been assaulted on the way to the house, which accounts for the impersonation. The Bat is captured and the picture ends when Chester Morris does an afterpiece in which he requests the audience not to reveal the identity of the Bat.

The plot was adapted from the play by Mary Roberts Rinehart and Avery Hopwood. It was directed by Roland

West. In the cast are Chester Morris, Una Merkel, Richard Tucker, DeWitt Jennings, Maude Eburne, Spencer Char- ters, William Bakewell and others. The sound is good. (Out-of-town review.)

EDITOR'S NOTE: "The Bat" was produced as a silent once; it was released by the same concern.

"Night Birds"*(British Int., Jan. 2; running time, 79 min.)*

An interesting mystery picture, interspersed with some humor. One is kept in suspense until the very end, when the discovery of the real murderer comes as a surprise. There is one particularly clever scene; it is where a detective, aware that a certain gang had planned to make a robbery at a theatre during the performance, and suspecting the male dancer in the show of being a member of the gang, knocks the dancer unconscious and puts on the dancer's costume, to which a wire string is attached. By manipulating the wire string he hoists himself up to the box as the members of the gang were about to make the robbery. There is one tense scene; it is where the detective apprehends the real murderer and is nearly killed by him:—

The hero, a detective connected with Scotland Yard, is assigned to a case in which a murder was committed. The murderer is known by name only and the hero sets out to discover the identity of the criminal. By involving himself with a night club performer he is able to make some discoveries. The hero knows that the night club at which the singer performs is usually frequented by gangsters and he enlists the aid of the owner of the night club in his search for the master criminal. A murder is committed at the night club and the singer is arrested as one of the witnesses. The hero realizes that the girl knows who the man he is searching for is, and has her released from prison. He follows her and discovers that the criminal he is after is none other than the owner of the night club. In self defense, the hero is forced to kill the criminal. The hero's wife, having mistrusted the hero in his behavior with the singer, realizes the mistake she made and asks his forgiveness.

The story was written by Victor Kendall. It was directed by Richard Eichberg. In the cast are Jack Raines, Jameson Thomas, Muriel Angelus, Eve Gray, Harry Terry and others. The talk is fairly clear, but the sound is poor.

"New Moon"*(MGM., Jan. 17; running time, 76 min.)*

An excellent picture for high class audiences, who appreciate good music; but it is not for the rank and file, as there is very little plot. The merits of the picture consist mostly in the singing of Lawrence Tibbett and of Grace Moore, both of whom are artists connected with the Metropolitan Opera House. Whether they are singing a ribald gypsy song or a love song, one is held entranced by the beauty of their voices. Lawrence Tibbett again pleases with his magnetic personality:—

The heroine, a Princess, while aboard a ship on her way to meet her fiancé, makes the acquaintance of the hero, a lieutenant in the Russian army. They fall in love with each other. The hero is unaware of the fact that she is going to marry another. He is disillusioned when the boat docks and he sees and hears the heroine being greeted by her fiancé, a Governor and high official in the Russian army. The hero forces his way into a ball that is being given for the heroine by her fiancé and there sings an insulting song directed at her. For that he is sent to command a fort that is known for its danger because of the savage tactics of the soldiers stationed there. The hero, however, by the force of his personality is able to overcome their prejudices and to command them. The heroine, accompanied by her uncle, calls on the hero to punish him for his insult. She horse-whips him and he takes it without flinching. The fort is surrounded by Turks and the heroine and her uncle are unable to leave. Feeling that they are lost, the heroine confesses her love to the hero and they are married by a priest stationed there. The hero leaves with his men for a surprise attack on the Turks. The heroine fears that she will never see him again. But he is victorious and returns to the heroine.

The plot was based on the musical operetta by Oscar Hammerstein, 2nd., Frank Mandel and Laurence Schwab, with music by Sigmund Romberg. It was directed by Jack Conway. Others in the cast are Adolphe Menjou, Roland Young, Gus Shy and Emily Fitzroy. The talk is clear.

THE TRADE-PRESS MERGER

The new Quigley papers, *Motion Picture Daily* and *Motion Picture Herald*, have made their bow to the industry with the New Year. Typographically, they are both excellent and many are the fair fine words spread on their pages for the information and detection of the industry, they propose to serve. But the exhibitor, who has heard and read much the same thing in past years without finding that it has meant very much to him when producer-distributor interests conflict with his, as they generally do, will bide his time before accepting these promises at their face value.

The new papers constitute a merger of practically all the old producer-supported trade press, with the exception of Jack Alicote's *Film Daily*, and from an economical standpoint, doubtless, the combination will have its advantages to the film advertiser. It has been generally reported that the merger was largely brought about through the friendly offices and assurance of co-operation of the Hays Organization, though this has been strenuously denied by the interested parties. It will remain to be seen just how "independent" the new publications will be and how ready to say a needed word at times in the exhibitor's behalf. Judging by past performances HARRISON'S REPORTS will still pursue its lonely way in giving the exhibitor the lowdown facts about his pictures and in keeping him informed about new methods and means that may be devised to extract more money out of him by the over-hungry producers and their high pressure go-getters.

While economically the merger may be advantageous for those directly concerned, meaning the advertisers and Mr. Quigley, it is doubtful if it is altogether a wise move politically. One of these days the authorities at Washington are going to decide that the motion picture industry should have a looking over and then the suggestion that perhaps even the film trade press is a monopoly, brought about by producer manipulation, may not be helpful to Big Business.

Meanwhile, however, HARRISON'S REPORTS will do its modest best to serve its exhibitor-readers as a monopoly of their own.

WORDS OF WARNING FROM HAROLD B. FRANKLIN

Harold B. Franklin, expert in circuit operation, has a word of warning for exhibitors generally in making their bookings this year, which is well worth consideration. In an interview in *Motion Picture Herald*, he says:

"There can be no question that the present economic situation has really lowered the buying range of the American public. The natural sales resistance, because of this, must be met by intense effort, *improved product and lower costs (the italics are mine)*. . . . Quality can be improved by eliminating inefficiency and wasteful methods. . . . In recent weeks a few of the production executives of important producers announced that they are going to make fifty, sixty and more pictures for the current year: yet, there is serious

doubt whether the directing personnel of these studios have sufficient creative ability that can make more than ten or fifteen pictures of actual box office value.

"It would appear logical that before any company programs a large number of pictures, it should organize its production department with men of initiative and creative talent, who could reasonably undertake such a program and not merely produce routine pictures to meet a releasing schedule. . . . An industry that pays millions of dollars for pictures that are never shown to the public piles up a serious loss to all concerned . . . it would be far better to save the cost of production of such pictures, giving the entire industry the benefit of the savings. It is well known that, as a rule, exhibitors must buy more product than they can consume in order to secure the program of the more important producers. . . . The elimination of this inferior product would increase box office receipts and have a tendency to increase distribution revenues."

There you have it in a nutshell. HARRISON'S REPORTS has already counseled you to buy wisely and with the utmost care in the present economic crisis. Here you have the same advice from a man who is supposed to know what he is talking about.

FROM SOME OF OUR READERS COMMUNITY THEATRE

Watertown, Conn.

.... "I regard HARRISON'S REPORTS as the exhibitors 'bible' and would appreciate your sending me another copy of No. 44, as mine has been mislaid. Thanking you,"

Very truly yours
Ralph S. Pasho,
Manager

VICTORIA and PALACE THEATRES William B. Small, Lessee and Manager New Smyrna, Fla.

.... "It affords me no small amount of pleasure to enclose check for the ensuing year's subscription to HARRISON'S REPORTS. We have already received benefit in dollars and cents value to equal several years subscription."

Very truly,
William B. Small

DREAM THEATRE Onalaska, Washington.

.... "I think your paper is an absolute necessity to anyone connected with the theatre business."

Very truly yours
K. A. Spears

AUDITORIUM THEATRE Roanoke, Alabama

.... "We appreciate reading HARRISON'S REPORTS from week to week and they come in very handy. We have always admired your stand for the right thing in the picture show business."

Very truly yours,
J. R. Dunson,
Manager

HARRISON'S REPORTS

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Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, JANUARY 17, 1931

No. 3

ERPI'S ASSERTIONS ABOUT ITS NEW RECORDING

Mr. Emil A. Nelson, owner of the Star Theatre, of Duluth, Minnesota, has written me as follows:

"Kindly give us in your REPORTS the 'lowdown' about the Noiseless Western Electric recording. They claim that they have to make some minor changes in the sound equipment of the theatre in order for them to put it across. Is that correct?"

"Will the RCA sound theatre equipment be able to put sound recording across as noiseless as the Western Electric?"

"If you were to decide on a sound equipment for a theatre of 500 seats, taking everything into consideration would you install an RCA or a Western Electric?"

The trade papers of December 13 last carried the following advertisement about the Western Electric Noiseless recording:

"Electrical Research announces New Process

"Noiseless Recording

"Noiseless Recording means talking pictures with all undesired sounds barred out. No humming, hissing or scratching noises mar the pure tone of recorded speech and music. Every word sounds natural, clean-cut, true to life: . . .

"ERPI Producer-licensees have already installed equipment for Noiseless Recording. They are now making pictures by this New Process. The first—a Paramount production entitled 'The Right to Love' and featuring Ruth Chatterton—will be released this month. You will immediately recognize the extraordinary difference.

"Noiseless Recording will still further increase the popularity of talking pictures—build box office for you—attract new patrons to your theatre, even those who have always been critical—bring old patrons oftener. They will demand pictures recorded by this method.

"And remember—Western Electric reproducing equipment delivers sound exactly as it is recorded. That is why only Western apparatus can do full justice to this wonderful New Process Noiseless Recording."

It seems as if Electrical Research Producers, Inc., has acclimatized itself in this industry thoroughly; it has adopted this industry's methods. Notice the assertions it makes: "New Process"; "all undesirable sounds barred out"; "No humming, hissing or scratching"; "every word sounds natural . . . true to life"; "The first—a Paramount production entitled 'The Right to Love'; 'delivers sound exactly as it is recorded'; "only Western Electric apparatus can do full justice to this wonderful New Process Noiseless Recording." Such assertions are either false or highly exaggerated, as I shall proceed to prove by proofs any one may check up:

On March of last year, RKO invited Courtland Smith, Jack Connolly and me to a private demonstration of their noiseless sound track, which the engineering department of the RCA Photophone had perfected. Messrs. Smith and Connolly are the men who developed the Movietone News; they had just resigned from the Fox Film Corporation, which at that time was in financial difficulties, and as they did not know whether they would want to go back to that Corporation or not even after their troubles were settled, they were negotiating with Warner Bros. for the purpose of starting a news for that company. At that time they were considering the use of RCA Photophone recording and sound tracks, and they were naturally interested in any invention that would work for improved recording and better sound reproduction. My own interest lay in the fact that I wanted to keep you informed of any developments that tended to improve the sound on the screen.

We were highly impressed with the tests; a film was run with both types of recording, the old and the noiseless, and we perceived that, although the old style recording was far more noiseless than anything the Western Electric record-

ing could deliver, the new style recording was nearly dead-silent.

From this you will realize that ERPI'S assertion that its noiseless recording is "new" is at variance with the facts.

ERPI asserts that "The Right to Love" is the first picture to be recorded by the Noiseless Process. As far as recording by the Western Electric method is concerned this statement is true; but it is not so when other recording systems are taken into consideration, for the first picture to be so recorded was a "short" made by Pathe—"Mind Your Business"; it was produced in April last year and released in July of the same year. Of features, "Dixiana," the RKO production, was the first to be recorded by the noiseless recording process. So ERPI in this statement, too, is wrong.

ERPI says: "all undesired sounds barred out . . . No humming, hissing or scratching." That ERPI has, by its noiseless recording system, succeeded in eliminating hissing, it is perfectly true. And so it has humming. But humming is in the reproducing instrument mainly, a defect which can be corrected by putting the instrument in good order. But that it has eliminated "scratching", and that it has succeeded in "barring out all undesired sounds", it is false and misleading. I went to the Paramount Theatre three times to make a close observation and noticed that, although hissing was eliminated, there was some humming and considerable "crackling," although the crackling was not as pronounced as it was in films recorded by the old Western Electric method. So in this, too, ERPI is wrong.

Another assertion it has made in that advertisement is to the effect that every word sounds natural—true to life. One does not have to make a comparison of their noiseless recording with the recording of other concerns to know that such an assertion is false, for there has been no instrument yet made that can deliver sound of the same quality as the original; a good recording process and a good reproducing instrument may deliver sound nearly as good as the original but not as good. And any one who will make a statement to the contrary is presenting the facts incorrectly.

As I have already said, the Noiseless Western Electric recording is an improvement over its old style recording; it is at least eighty-five per cent better. But a comparison of it with the RCA Photophone recording, old and new systems, reveals the following facts: The Western Electric Noiseless recording, at thirty feet away from the screen, sounded as noiseless as the RCA Photophone old style recording at three feet away from the loud speakers. At thirty feet away from the screen the RCA Photophone old style recording seemed more silent than the Western Electric Noiseless recording. On the other hand, the RCA Photophone noiseless recording was so silent that one can hardly make a comparison of it with the Western Electric Noiseless recording. I was able to make these observations through the courtesy of Mr. M. C. Batsel, Chief Engineer, and of Mr. Sidney Abel, General Manager, of RCA Photophone, who placed at my disposal films and their projection room, at 411 Fifth Avenue. The tests were advantageous to the Western Electric Recording system by reason of the fact that "Right to Love" was produced in the, one may say, "laboratory," and had been run only a few times; there is no doubt that, since this picture was to be a sample, Western Electric supplied the best engineers, and used the best raw stock available; whereas "Mind Your Business," the Pathe two reel subject that was placed at my disposal, was produced on a commercial scale last April, and had been run through the projectors at least three hundred times.

(Continued on last page)

"Beau Ideal"*(RKO, Jan. 15; running time, 80 min.)*

It is clear that what has prompted Director Brenon to put this book into a picture is the success his "Beau Geste," founded on the book by the same author, had made at the box office; but it is hardly a "Beau Geste"; it is not, in fact, a very good entertainment, for very little appeal is directed to the emotions, and the action is not interesting enough to hold one's attention gripped. The only part that may interest the masses is the fight between the Arabs and the Frenchmen, which occurs in the closing scene. The reason why "Beau Ideal" does not interest as much as "Beau Geste" is this: In "Beau Geste," each of three brothers, thinking that one of the other brothers had stolen a valuable jewel, and in order to divert suspicion from them and to throw it on himself, disappears and joins the French Foreign Legion. This is an admirable act on the part of each one of them and the spectator followed their fate with sympathy. In "Beau Ideal," an American, (Lester Vail), who loved an English girl, when he finds out that the man she loved (Ralph Forbes) had been condemned by a court-martial to the Penal Battalion, to spend ten years in chains, decides to join the Legion so as to find out where Forbes is and, by helping him to escape, render a service to the heroine. But the sacrifice he goes through is so out of reason that the spectator becomes incredulous and therefore he does not follow the action with sympathetic interest. It seems as if every player overacts. Even the children, which represent the principal characters in their childhood, overact. Lester Vail is supposed to be an American, but he speaks with an English accent. The only one who seems to be "at home" is George Rigas, who takes the part of the Emir.

Lester Vail, when a child, had visited England with his mother, had become acquainted with Loretta Young, an English girl, and had carried her memory through the years. Feeling that he loves her, he goes to England to propose to her. He hears from her lips that the man she loved (Ralph Forbes) had joined the French Foreign Legion, had killed his superior officer for having kicked and otherwise mistreated his wounded brother, also a member of the Foreign Legion, and had been condemned by a court-martial to the Penal Battalion, to spend ten years in chains. Vail goes to Africa, joins the Legion, and learns that, if he should show insubordination often, and if he should strike a superior officer, he would be sent to the Penal Battalion. And so he planned to be sent to the Battalion with the hope of finding Forbes, and of succeeding in some way in sending him back to Miss Young. During a march through the desert their adjutant drops his compass and they lose their way. Thirsty and tired, the men go almost insane, revolt, and kill their adjutant. Another French detachment comes along, and the officers, finding them in revolt, arrest them. The hero takes the blame for the murder, although he was innocent. He is court-martialed and sent to the Penal Battalion. While in a grain pit (which was a prison) with other prisoners, the Post is attacked by Arabs and every one is massacred with the exception of those in the pit, who had been overlooked. Thirst and hunger kills every prisoner except Vail and Forbes. The Emir, who had planned the massacre, comes along and, hearing

voices in the pit, sends his men to investigate. They rescue the two prisoners and in time nurse them back to health. A half caste woman, mistress of the Emir, sends for the French and delivers Forbes to them as a deserter, but not Vail, she tells him that the Arabs plan another massacre. He bargains with her to help him reach the French post to inform them of it, in return promising to come back to her to take her away from the "brown" men, whom she had come to hate. Vail succeeds in his purpose. When the truth becomes known, Vail and Forbes are pardoned and decorated. Forbes sets out for England and asks Vail to go along with him, but he would not go because he meant to keep his promise to the half-caste woman. When he returns to her, however, he finds her in the arms of another. This makes him feel free; he rushes to join Forbes.

Percival C. Wren is the author; Herbert Brenon the director. Don Alvarado, Otto Matiesen, Irene Rich, Paul MacAllister, Hale Hamilton and others are in the cast.

"Caught Cheating"—with Charlie Murray and George Sidney*(Tiffany, Dec. 20; running time, 58 min.)*

The first part is considerably slow; the last half arouses some interest and causes some laughs. But the picture on the whole is nothing to brag about. If the house should be full, it may be considered a fairly good entertainment.

The action revolves around crooks, and around the predicament of the innocent George Sidney and of Charlie Murray who unwittingly get mixed up with them. George Sidney gives a woman a "lift"; she was the wife of Cabrone, a notorious gangster who, having learned that she was at a roadhouse with another man, had set out to find her and to kill the other man. While speeding away, she alights from her car and accepts Mr. Sidney's invitation to get into his car. Cabrone overtakes him but just as he was to put Sidney "on the spot," a motor cop comes along and saves him. Publicity makes him famous and Charlie Murray, a big business man from the West, comes to him to congratulate him and to give him a big order. Sidney is frightened to death but Murray thinks him brave. Since Sidney finds out that Murray will not give him an order unless he acts the part of a brave man, he is forced to act it. Sidney receives callers from a rival gangster gang who had been impressed with his bravery and post men to follow him so as to protect him from Cabrone. When he takes Charlie to a cabaret, they follow him there. His wife suspects Sidney of being unfaithful to her, and goes to the cabaret to watch him. While in the cabaret Cabrone and his gang appear dressed as policemen and succeed in luring Sidney and Murray away from there and in taking them to their lair. While in the lair of Cabrone rival gangsters start machine gun firing. Cabrone and his gang respond. Murray and Sidney grab machine guns themselves and fire. The Cabrone gang is exterminated, and when the police arrive Sidney and Murray are declared heroes. Sidney succeeds in getting a big contract from Charlie.

The plot has been founded on a story by W. Scott Darling. It was directed by Frank Strayer. Nita Martin, Robert Ellis, Dorothy Christy, George Regas and others are in the cast.

"One Heavenly Night"—with Evelyn Laye and John Boles*(United Artists, Jan. 10; running time, 80 min.)*

A pleasing romance, with plentiful comedy. The feminine lead is taken by Miss Evelyn Laye, who appeared last season in "Bitter Sweet," and won popularity. She does not mean very much to the picture box office just now, but her work in this picture is very good, she has a good voice, and is a charming woman. John Boles is the hero; and he does well. The music, which is melodious, is subordinated to the plot. The main action revolves around a young cigarette girl, who impersonates a famous actress with her consent, falls in love with a Hungarian Prince and eventually wins him as a husband.

The plot has been founded on a story by Sidney Howard and Louis Bromfield. It was directed by George Fitzmaurice, for Sam Goldwyn. In the cast are Lilyan Tashman, Leon Errol, Hugh Cameron, Lionel Belmore, and others. Leon Errol and Hugh Cameron cause many laughs in the room where the hero is supposed to have kept his antique collections of chinaware and of glassware; Leon Errol had dropped and broken many of them to the merriment of the audience at the Rialto. The picture was not shown to best advantage because of the fact that the Rialto instrument, of Western Electric make, made Miss Laye's voice hoarse in the high as well as in the low notes; in the low notes the diaphragm of the horn reproducer rattles.

"Men on Call"—with Edmund Lowe*(Fox, released Jan. 25; running time, 60 min.)*

Even though the background of this picture is different from the ordinary run, it is no better than a fair program picture. The trouble with it is the fact that the hero acts unfairly in the beginning; the spectator does not, therefore, follow his fate with interest. For instance, he is engaged to a girl (heroine), and is about to marry her, when he learns that a scandal had been connected with her name. Without waiting for an explanation, he breaks his engagement with her. He feels heartbroken but no one sympathizes with him because of his unfairness. This lack of sympathy becomes worse later on when it comes to light that the heroine had not committed any indiscretion:—

On the eve of his marriage, the hero, a railroad engineer, learns that his fiancée had been connected with a scandal. Without waiting for an explanation, he breaks their engagement. Worry makes him overlook the signals and he wrecks his train, for which he is discharged. He is down and out when he is befriended by a Captain of the Coast Guard and is induced to enlist. He makes good in the service. While going ashore, the hero and his pal rescue the heroine; she had jumped overboard from a yacht to escape a rich man, who attempted to assault her. After recovering, the heroine tries to explain to the hero but in vain. The hero, thinking that the heroine had set her "cap" for his friend, explains to him his relations with her. This brings about a break between the two, which is patched up at a hospital, where the two had been taken after being burned while trying to rescue the

crew of a ship on fire at sea. Hero and heroine make up.

The plot has been founded on a story by James K. McGuinness. John Blystone directed it. Mae Clark and Wm. Harrigan are in the cast.

"Jaws of Hell"*(Sono-Art, Jan. 15; running time, 65 min.)*

Fairly entertaining. It is suspenseful at times, and there are some beautiful outdoor scenes with soldiers riding horseback. The most thrilling part of the picture is that which is based on Tennyson's poem, "The Charge of the Light Brigade." One sees the 600 men of the regiment known as "The Light Brigade" in a pitiful attempt to charge the entire Russian army, with machine guns set against them, due to erroneous orders:—

The hero, attached to a Scotch regiment, is forced into a duel with a fellow officer. The officer is shot in the back by some one who had been hiding in the bushes and the hero is discharged from the army. He assumes another name and joins the famous regiment, "The Light Brigade," during the Crimean War. The hero, together with some members of his regiment, according to orders, force their way into the home of the heroine, an English girl, whose house was situated just between the enemy lines. The hero and the heroine fall in love with each other. Warned by the heroine, the hero discovers a Russian spy in her home, and learns that the Russians plan to attack them. He informs his Commander of this. Through wrong orders, the 600 men of the "Light Brigade" are sent to charge the Russians. Just a handful of them are left when the Russians are through with them, and the hero is brought back wounded. In the presence of the heroine and a doctor, the man who had really shot the officer confesses. The hero and the heroine are united.

The story was written by Boyd Cable. It was directed by Maurice Elvey and Milton Rosmer. In the all English cast are Cyril McLaglen, Benita Hume, Alf Goddard, Miles Mander, Robert Holmes and others. The talk is not very clear.

"Kiss Me Again"*(First National, Feb. 21; running time, 74 min.)*

Boreome! It is another of those musical comedies in color, without much action and with very little human interest, and in which ninety per cent of the attention has been paid to the reproduction of vivid colors.

The plot has been founded on the Victor Herbert operetta "Mlle. Modiste." It deals with the love affair of a young French nobleman, officer of the army (hero) with a young woman (heroine) employed at a modiste establishment in Paris. The hero's father, however, objects to such a match. Since he realizes that his efforts to induce his son to give her up will go to nothing, he calls on the heroine and, by pointing out to her the fact that if he marries her he will be disgraced and shunned by his friends, induces her to give him up. The hero and his pal are transferred to Africa. In the meantime the heroine becomes famous as a singer. Eventually they return to Paris. The heroine decides to sing at an affair at the hero's home. There the hero recognizes her and their love is renewed. The father had to give his consent to their marriage.

The picture was directed by William A. Seiter. Bernice Claire is the heroine, Walter Pidgeon the hero, Claude Gillingwater his father, and Edward Everett Horton his pal. Frank McHugh, Judith Voselli, June Collyer, Albert Gran and others are in the cast. The sound is poor; it was recorded on disc.

Here is one of the reasons why the Western Electric Noiseless recording cannot be as noiseless as the RCA Photophone noiseless recording: Western Electric records by the variable density method; RCA Photophone, by the variable width. In the variable density method, the light ray that goes through the sound track and strikes the photocell is varied in accordance with the density of the emulsion. In the variable method, the ray is varied in accordance with the width of the transparent sound track. In the variable density recording system, any defects in the sound track, due to bad development, poor raw stock, static or to any other causes, are transferred in the reproduced sound. On the other hand, such defects cannot affect the sound reproduced from a variable width sound track, for the reason that the part through which the light passes is all-transparent, and no light passes through the dark part of the sound track, which is pitch-black.

In reference to the "minor changes" Mr. Nelson asks about, let me say that, in accordance with my information, the only changes ERPI engineers make is to clean the contacts to prevent humming. A film, recorded by either the Western Electric or the RCA Photophone noiseless process, may be run through any machine, without even the slightest alterations.

Mr. Nelson asks me to tell him whether, if I were to decide on a sound equipment, I would install an RCA Photophone or a Western Electric. My investigations of the two instruments have convinced me that the sound given by the Western Electric instrument, which uses horn reproducers, is at least thirty per cent inferior to the sound of the RCA Photophone, which uses dynamic cone speakers. Consequently, as long as Western Electric, or any other instrument, for that matter, continues using horn loud speakers, I would not give it any consideration whatever.

ONE WAY ZONING AND PROTECTION

There are going to be fireworks in Philadelphia at the meeting of the exhibitor organization on January 22, if we are to judge by an article that has appeared in the January 1 issue of *The Exhibitor*. After the exhibitors of that zone were induced to accept the Hays zoning plan, subordinating protection in all contracts to such a plan, the exhibitors are now finding out that the exchanges are guided by the old protection provisions of the contract, and reject "zoning," or accept zoning and reject protection; they adopt the method that best suits them.

In cases where the exhibitors failed to protect themselves with a "protection" provision because of their belief that zoning would be put into effect with a spirit of impartiality, they are finding themselves out of luck, for the exchanges fail to send them availability notices fourteen days after release in the zone in accordance with the provisions of the zoning system. Thus they have lost their protection.

One of the bitter accusations is that the exchanges are favoring Warner Bros.

This paper calls your attention to this abuse so that those of you who have not yet agreed on a zoning system may look out; the exchanges will not play fair.

HARRISON'S REPORTS is watching the results of that meeting. It will have much to say unless the exchanges give their word that they will play fair.

THE SCREEN AS A BILLBOARD

Paramount-Publix, Warner Bros., and Fox have gone into the screen advertising business.

The first two concerns have already tied up with Chesterfield Cigarettes; I have seen a short at the Winter Garden, a Warner house, and two or three shorts at Paramount theatres.

There is no doubt that considerable revenue comes into the coffers of these companies by running advertising reels in their theatres. But will the venture prove profitable in the end?

To give the correct answer to this question, we must consider the public. How is the public going to take it?

Suppose you were to read an article in a newspaper. You become intensely interested and read it with avidity. When you reach the bottom lines, however, you notice that the article was written for the purpose of bringing to your attention a certain patent medicine, or any other article. You resent it; and if you are aggressive enough you will write a letter to the editor of the paper protesting against his permitting his paper to be used for such a purpose.

That is exactly how the public feels when they see, for instance, a comedy and at the end of the reel they read:

"Presented through the courtesy of Chesterfield Cigarettes." They resent it, even though they may not say anything to the manager. They pay their money to see a show. And advertising is not show.

Of course, neither Paramount, nor Warners, nor Fox will force you to run their advertising subjects, but the theatres that are harmed are not only those that are showing such reels; every theatre suffers, for the average picture-goer thinks that what is done by one theatre is done by all others.

Running advertising reels is an admission on the part of the producer-exhibitors that their theatres are in the red, and that they have found the revenue from such advertisements a life-saver. It is the result of their short-sighted policy; they have loaded themselves with hundreds of theatres, even in the neighborhoods and in very small towns, when any person with horse sense could have told them that they can not run them profitably; they have found this out by sad experience. After loading themselves with these theatres, they have invested most of their energies to the running of them. The result has been that production has been neglected and its quality has suffered.

Running advertising reels is not the sensible way to take theatres out of the red; it is by making better productions. Let them get rid of the small town theatres and use their energies to making better pictures. If they do not, they will have to shut down these theatres, anyway.

The quality of the pictures has not been as bad at any time in the history of picture production.

CHEAP AND DIRTY

The *Albany Evening News*, of Albany, New York, printed the following editorial in its issue of January 7, under the heading "CHEAP AND DIRTY":

"We have not seen the play 'Abraham Lincoln' which is coming to a local theatre later this week but we saw the stage version by John Drinkwater and there are good reports of the screen play. Indeed it is considered so highly that the Junior Film Guild is urging parents and school children and churches to attend the play.

"We should think that a play based on the life of Abraham Lincoln would be of the highest order. He was a great man, a hero of all the world, revered by every American and held up as a shining example for all youth.

"But the cloyed mind of an advertising writer insults the good taste, the intelligence and the clean manhood and womanhood of America by an advertisement that is conspicuously, flagrantly dirty and cheap.

"Says the advertisement in black letters over the picture of a charming girl.

"She Taught Lincoln How to Love—And Like It."

"We do not wonder that recently Bishop G. Ashton Oldham inveighed against this pornographic advertising. Here is another example of the lowest kind of advertising. Here parents are urged to send their children to see the life of Lincoln, which is hinted by an advertising writer, who thinks he knows the public, as something that will appeal to the light and frivolous—yes, to the dirty-minded.

"This advertising man does not know the public mind but the public understands him. He has insulted the public.

"His method is that which producers and actors ought to proscribe."

The advertisement was put in by the Ritz Theatre, a Warner house.

And now what is Hays going to do about it?

DUDE'S COLISEUM Tillamook, Oregon

Dear Mr. Harrison:

It is justly that you are called the friend of the "little" man. I have hesitated writing you because I know that so many others have taken and are taking advantage of your good nature and are flooding your office with letters of a personal nature. But you are my last resort. I have consulted several attorneys here and in Portland but so far I have not found one who knows anything about a film contract. . . .

I suppose you are saying to yourself: "I cannot work miracles." Sometimes we small-town exhibitors almost feel that you can. You are the only one we can look to who we are sure is our friend. You are not unlike the good priest in his parish. And I am not the only one who feels that way. I was at an exhibitor meeting last week and it was the general opinion amongst them. . . .

Very sincerely yours,

C. M. SMITH.

HARRISON'S REPORTS

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1440 BROADWAY

New York, N. Y.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, JANUARY 24, 1931

No. 4

1930-31 SUBSTITUTIONS

Columbia

Columbia has so far released the following pictures: "Rain or Shine" (1004), "Africa Speaks" (1013), "Brothers" (1011), "Tol'able David" (1005), "Madonna of the Streets" (1019), "Charley's Aunt" (1006), "The Lion and the Lamb" (1018), and "The Criminal Code" (1008). None of them is a substitution.

First National

First National sold most of its 1930-31 pictures without an adequate description; therefore, it is not possible to "pin" any pictures down as substitutions. This is true up to the release, "Little Caesar" (No. 618).

To the Franchise Holders:

Because of the frequent attempts of First National (Warner Bros.) to foist on you program pictures as road show pictures, I am stating in each review whether the particular picture reviewed is or is not a road show picture in accordance with the terms of the unreformed franchise, which stipulates that a picture must be shown at advanced admission prices, on a basis of two shows a day, for at least four weeks, also in Chicago in addition to New York City. But through an oversight, this information was not given in the reviews for the following pictures:

"The Lash" (603), and "Kiss Me Again" (610). "The Lash" is now being shown as a regular picture. "Kiss Me Again" is now shown as a road show picture; but since it has not yet been shown in Chicago and there is no prospect of its so being shown there by reason of the fact that Warner Bros. have no theatre in that city for such a purpose, it may safely be taken for granted that it is not a road show picture.

Fox

Unlike other seasons, the Fox Film Corporation has tried this season to live up not only to the letter but also to the spirit of what it sold you in the beginning of the season. It has changed some of the titles but not the stories. In the case of, "Oh, For a Man!" it sold it with Charles Farrell and Joyce Compton and has delivered it with Reginald Denny and Jeannette MacDonald; but it has made up this disadvantage by delivering "The Man Who Came Back" with Charles Farrell and Janet Gaynor, when it promised only Charles Farrell. This picture, despite the unpleasantness of the story, is drawing, not only because of the drawing power of the pair of stars, but also because of the good acting and of the human interest in the story.

"Common Clay" (209), "Man Trouble" (223), "The Last of the Duanes" (247), "Song of My Heart" (208), "On Your Back" (229), "The Sea Wolf" (207), "From Soup to Nuts" (204), are not substitutions.

"LILION" (202): "The Devil With Women" is the contract title, but it is not a substitution, by reason of the fact that the picture has been founded on the play "Lilion", by Franz Molnar, just as it was promised in the contract. "Up the River" (203), "Scotland Yard" (230), "The Renegades" (213), and "The Big Trail" (201) are not substitutions.

"THE DANCERS" (235): "Play Called Life" is the original title of this one. But it is not a substitution by reason of the fact that the finished product has been founded on the story of the author promised in the contract—Sir Gerald du Maurier and Viola Tree.

"A DEVIL WITH WOMEN" (226): "Sez You, Sez Me" was the original title, which was later changed to, "On the Make", before being finally changed to "A Devil with Women". But it is not a substitution, for the finished prod-

uct has been founded on the play by the author described in the contract—Clements Ripley.

"Just Imagine" (205), and "Lightnin'" (210) are not substitutions.

"OH, FOR A MAN!" (224): "She's My Girl" was the original title; but it is not a story substitution. It is, however, a star substitution in that Charles Farrell and Joyce Compton were promised in the contract, and Reginald Denny and Jeannette MacDonald have been delivered.

"THE PRINCESS AND THE PLUMBER" (219): Not a substitution.

"PART TIME WIFE" (231): "The Heart Breaker" was the original title. But since no story or author was given in the contract or in the Work Sheet it cannot be "pinned" down as a substitution.

"UNDER SUSPICION" (243): "The Red Sky" was the contract title, later changed to "Tonight and You". But it is not a substitution, for the finished product has been founded on a story by the author promised in the contract—Tom Barry.

"THE MAN WHO CAME BACK" (211): Holders of a Fox contract are getting more than they bargained for in this picture, for no star was promised in the contract, and only Charles Farrell was promised in the Work Sheet, but Charles Farrell and Janet Gaynor appear in the finished product.

"MEN ON CALL" (244): This is a story substitution, for the contract promised a story by Tom Geraghty, whereas the finished product has been founded on a story by James K. McGuinness.

"ONCE A SINNER" (215): The original title of this picture was "Luxury"; it is a story substitution by reason of the fact that the contract promised that the picture would be founded on the play "My Lady's Dress", by Edward Knoblock, whereas the finished product has been founded on a story by George Middleton.

"FAIR WARNING" (248): Not a substitution.

Metro-Goldwyn-Mayer

MGM has no substitutions up to and including "New Moon" (128), released January 17. The original title of "Min and Bill" was "Dark Star", but it is not a substitution, for the finished product has been founded on the story by the author promised in the Work Sheet—Lorna Moon. The same is true of "Men of the North", the original title of which was "Monsieur Le Fox"; the author was to be, and is, Willard Mack. The original title of "Love in the Rough" was "Likely Kelly Can." But it is not a substitution.

Paramount-Publix

Because Paramount sold its 1930-31 pictures without detailed description as to stories or authors, none of its pictures can be declared substitutions.

Pathe

Pathe sold most of its pictures without story or author. There has not been a substitution so far.

Radio Pictures

Radio pictures has had no substitutions so far.

Sono Art

"Rogue of the Rio Grande" (8062), "The Costello Case" (8054), and "Jaws of Hell" (8076) are not substitutions. "DAMAGED LOVE" (8077): "Week End Sinners" is supposed to have been the original title of this picture but it is not the same picture by reason of the fact "Week End

(Continued on last page)

"Once a Sinner"—with Dorothy Mackail

(Fox, Jan. 25; running time, 69 minutes)

The direction is skillful, and the acting artistic; but the story is depressingly unpleasant, for it deals with a sex question between two married persons: The young hero, a country boy, while in New York, meets the heroine, who was kept by a wealthy man, and falls in love with her. She, too, falls in love with him and even though he is a poor boy she gladly renounces her luxuries to become respectable and thus abandon the life she disliked. After their marriage they go to the young hero's town to live. The heroine makes several attempts to tell her husband of her past but he will not listen to her, telling her that he loves her and that that is all that counts. And yet later in the story the heroine's past arises as a spectre to ruin their happiness. The hero wants the heroine to tell him who the man was; she will not tell him because that man was backing him financially and a revelation of his name would have forced the hero to refuse to accept his help, an attitude which would have ruined him, a thing the heroine wanted to avoid. In the development of the plot, it is shown that the hero asks the heroine to go back to him, because he loved her.

All through the picture the heroine's past pops up constantly to "slap" the spectator in the face. And this is not a thing to leave one in a pleasant frame of mind.

The plot has been founded on the story by George Middleton; it was directed by Guthrie McClintic. Koel McCrea, John Holliday, C. Henry Gordon and others are in the cast. Editor's Note: For an analysis, see editorial this issue.

"Damaged Love"

(Sono-Art, Dec. 26; running time, 67 min.)

An unpleasant and mediocre picture, not suitable for children, for the reason that it shows a young girl actually throwing herself at a man, even though she knew that he was married and was the father of a child. She wanted him and decided to win him at all costs. None of the players arouses much sympathy, because of the weak characters they display. There is very little human interest: the picture drags and becomes boring. The death of a baby is heart-rending; it is resorted to in order to bring the father to his senses. This turns the picture into a morgue. The audience at the Central giggled and snickered in serious moments, because of overacting and of the awkwardness of Charles Starrett:—

The hero and the heroine had been happily married until they had a child; after this the hero resented the fact that his wife gave all her attention to the baby and not to him. He accidentally meets a young woman in an elevator and they become interested in one another. The girl falls in love with him at once, and it is not until after their second meeting that she learns he is married. But this fact does not stop her from forcing her attentions on him, and they finally become involved in an affair. One night the hero stays away from home and spends it with the girl. That night his baby dies and when he returns home the next morning he is heartbroken. After the funeral his wife orders him to leave their home. He does so. His sister intervenes with the girl, asking her to give up her brother, but the girl refuses, saying that she is going to have a child. The hero calls on the girl and tells her that he is leaving her and returning to his wife. She does not tell him that she is going to have a child, and she releases him. The hero and the heroine are reconciled.

The plot was adapted from a play by Thomas W. Broadhurst. It was directed by Irvin Willat. In the cast are June Collyer, Charles R. Starrett, Eloise Taylor, Betty Garde and Charles Trowbridge.

EDITOR'S NOTE: "Week-End Sinners" was the original title of this picture, but it is a substitution. See analysis in editorial.

"Reducing"—with Marie Dressler and Polly Moran

(MGM, released January 3; running time, 75 min.)

There are many laughs in this picture, particularly in the first half, and in one spot near the end. But the picture presents the queer phenomenon of making one laugh and at the same time sending him home in an unhappy frame of mind. The causes are two: first, because the comedy is provoked by quarrels between two sisters; and secondly, because the daughter of one of them (of Polly Moran) is shown being wronged by a young man (William Collier, Jr.) who, after meeting the daughter of the other sister (Marie Dressler), gives up Polly Moran's daughter to do the same thing to Marie Dressler's daughter. It is not a pleasant theme, and not suitable for young men and women,

sons and daughters of fine families, even though in the end William Collier, Jr., is forced by Marie Dressler to marry the girl.

Most of the comedy is caused in the Turkish bath conducted by Polly Moran, when Marie Dressler, her sister, whom she had invited with her family to visit her, reach town and Miss Dressler is given a job by Miss Moran. There are squabbles at home, too, between the two sisters as well as between Miss Dressler's husband (Lucien Littlefield) and Miss Moran.

Willard Mack wrote the story; Charles E. Reisner directed it. Anita Page, Sally Eilers, and others are in the cast.

"The Man From Chicago"

(Columbia-British Int., Jan. 15; running time, 81½ min.)

An unpleasant gangster story; not suitable for children, because of the theme and because of the language used. In one scene a woman is heard telling a man "To go to hell", and in another scene, while a man is describing a certain place the word "lousy" is used. And then, it is not pleasant to watch a character shoot off people without any hesitation, because they happened to be in his way. The principal character, a gangster, is presented as a ruthless, lying criminal, without any sense of justice. But it's an acceptable entertainment for houses that are not so particular.

There are some tense moments. One of them being in a cabaret, where the gangster had shot a detective. The gangster and his accomplice, realizing that they must get the body out of the cabaret, and knowing that they are being watched, put the body in a dumbwaiter and manage to hoist it out of the place without being detected. There are some thrilling moments when the police, in an automobile, give chase to the gangster's accomplice. But often it drags.

The plot was adapted from a play by Reginald Simpson. It was directed by Walter Summers. In the cast are Bernard Nedell, who takes the part of the gangster, Joyce Kennedy, O. B. Clarence, Billy Milton, Dodo Watts, Albert Whelan and Austin Trevor. The sound is good.

"Compromised"

(British Int., Jan. 16; running time, 56 min.)

A moderately amusing farce. Most of the characters are made to behave like imbeciles and the situations they find themselves in are silly and unbelievable. There are many risqué things said and risqué references made to certain situations that at times are in bad taste:—

The father of the heroine refuses to give his consent to the marriage of his daughter with the hero, for he believed that they were too young and should wait a year. The two young people decide to take matters into their own hands and force him to consent. They make plans whereby the hero is to compromise her and in that way force her father to consent. But the father overhears their plans and decides to play a trick on them; he manages to involve the hero with another girl, and with the help of the girl's father to terrorize the hero into believing that he will have to marry the girl. In the end, after the father had had all the fun he wanted out of the situation, he gives his consent and the hero and the heroine are united.

The plot was adapted from the play "Compromising Daphne," by Val Valentine. It was directed by Thomas Bently. In the cast are Jean Colin, Phyllis Konstam, C. M. Hallard, Viola Compton and Charles Hickman. The sound is the best heard so far in a British picture.

"Fair Warning"—with George O'Brien

(Fox, released February 1; running time, 60 min.)

An excellent outdoor picture, in which Mr. O'Brien is presented as a fearless man, and in which he is given an opportunity of living up to his reputation. Beautiful outdoor scenery forms the background, there is fast action, and the spectator is thrilled in some situations, and held in fairly tense suspense in others. The judicious characterization of Mr. O'Brien in the beginning wins him the spectator's good will, which follows him throughout the story: he is shown as a lover of animals, endowed with an understanding of them, a fact which makes the wildest of them approach him without injuring him. A supposedly fine horse, which Mr. O'Brien is shown capturing and taming, adds to the interest.

The plot has been founded on the story "Untamed," by Max Brand. It was directed by Alfred Werker, and was produced under the supervision of Jimmy Grainger's son, Eddie Grainger, who has shown unusual ability as a producer. Louise Huntington, Nat Pendleton, Mitchell Harris, George Brent and others are in the cast.

"No Limit"—with Clara Bow*(Paramount, Jan. 24; running time, 73 min.)*

There is no question that "No Limit" entertains—Stuart Erwin and Harry Green are there to see that picture-goers laugh; but there is no question that it makes crime attractive, either, for there is introduced a gambling establishment such as only Aladdin's Lamp could have put together, and a gang of crooks so slick that during one of the sessions they enter and strip every player of everything he possesses—money, jewels, watches, and even collar buttons. No guns are, of course, shown, but no one can mistake as to what the hold up men hold in their hands, concealed under their coats.

The story deals with an usherette (heroine), who accidentally finds herself the proprietor of a most attractive gambling hall, in New York City. One of the players is a young attractive man, who later proves to be a crook. The heroine had seen him once and had fallen in love with him. When he sees her in the gambling place, he becomes fascinated by her beauty. On the first evening, the young crook's confederates hold up the place, but he saves the heroine's earnings. They marry. From a diamond ring, which her husband had given her as a present, and which she had seen that night on the finger of a famous actress, to whom she had been introduced, the heroine realizes that her husband was one of the men that had held up the theatre and had robbed the actress of her jewels, and it dawns on her that he is a crook. By this time the crook had fallen head over heels in love with her, and while she is at the District Attorney's to be interrogated as to the whereabouts of her husband, he shows up and gives himself up. The heroine promises to wait for him.

The story was written by George Marion, Jr., and was directed by Frank Tuttle. Norman Foster is the young crook.

"How He Lied To Her Husband"*(British Int., Jan. 16; running time, 35 min.)*

This is a playlet by George Bernard Shaw, the famous author, and although the dialogue is amusing and clever the picture becomes tiresome for the reason that the whole thing takes place in one room, with no action,—it is just dialogue.

A poet had written soulful poetry to the wife, who had inspired him with her beauty. She discovers that the poems are missing and realizes that they must have been taken from her room by her sister-in-law. She is frantic and pleads with the poet to deny having written them to her, if he should be confronted by her husband. The husband does confront the poet, and is infuriated when the poet declares that he was not inspired by the wife, and that he had just let her have the poems to read because her name was similar to that of the name used in the poems. The husband feels that the poet had insulted his wife; other men had found her charming and why not the poet? They come to blows. The poet confesses that it was the wife who had inspired him and all is forgiven. The husband asks the poet for permission to publish the poems, to which the poet consents.

It was directed by Cecil Lewis. Robert Harris, Vera Lennox and Edmund Gwenn comprise the cast.

"Illicit"*(Warner Bros., Feb. 14; running time, 76 min.)*

A fairly entertaining picture, revolving around the modern form of marriage. It is well acted and directed. But it is a picture for sophisticated audiences, for the reason that it shows a young girl and her sweetheart defying conventions and living together, although they were not married; it was the heroine's theory that marriage was not successful and would kill romance. Of course, in the end the girl views the matter differently, but one loses patience with her and does not feel sympathetically towards her because of her desire for freedom above everything else:—

The hero and the heroine had lived together, although they were not married, because the heroine had modern ideas and did not believe in marriage. Due to insistence on the part of the hero's father, they marry and for a year they are happy. Things begin to get on the heroine's nerves after that, and she is unhappy when she discovers that the hero had been out with his former "flame" and had lied to her about it. They agree to live apart and visit each other occasionally. The hero is unhappy when he discovers a former suitor of the heroine's visiting her at her apartment and tells her that he is through with the arrangement. The heroine is heartbroken when she learns that he is

going away with his former sweetheart. The hero, however, calls on her and tells her that he could not leave her. She begs him to take her back to their home. They are reconciled.

The story was written by Edith Fitzgerald and Robert Riskin. It was directed by Archie Mayo. There are excellent performances by Barbara Stanwyck, James Rennie, and Charles Butterworth, who are ably assisted by Joan Blondell, Natalie Moorhead, Ricardo Cortez and Claude Gillingwater. (Not a road-show); it is showing in a "grind" house.

"The Painted Desert"*(Pathe, released Jan. 15; running time, 80 min.)*

Those who seek virile melodrama, with thrills and suspense, should find "The Painted Desert" an excellent entertainment. There are scenes of an explosion in a mine, and a wreck of wagons carrying ore, that have not been equaled in magnitude and in thrill for some time. [The Dinosaur Canyon on the Indian reservation in Arizona forms the background of the wreck scenes; the camera has been placed in such an advantageous position that the scenes impress one with their bigness. The story is not so pleasant in that most of it deals with the hatred two former pals feel for each other until they are brought together by the hero, their adopted son. There is a charming love affair interwoven in the plot:—

Two pioneers, Bill Farnum and J. Farrell Macdonald, while headed West, find an abandoned wagon and a baby. Each wants the baby but Farnum gets it, and goes away with him. This brings bad blood between them, and the feeling gets so bad as the years roll by that even Wm. Boyd, who had been reared by Farnum, is unable to bring about a reconciliation. Farnum had had Boyd educated at a mining school. Boyd discovers tungsten ore on Macdonald's property and, after trying to induce his dad, Farnum, to make up with Macdonald and failing, he is ordered to leave the house. He induces Macdonald to accept his plans and in a short time they have the mine going strong and producing ore. Clark Gable (villain), loves Macdonald's daughter, and as he feels he is going to lose her to Boyd, secretly steals dynamite and blows up the mine and stampedes the mules hauling the ore wagons. This threatens to ruin Boyd and Macdonald. Suspicion falls upon Farnum but things are cleared up in the end and the guilt of Gable becomes known. Farnum and Macdonald seek to shoot each other; they meet, and their shots strike Boyd, but not mortally. This brings them to their senses and they are reconciled. Macdonald gives his consent to his daughter, Helen Twelveteens, to marry Boyd.

Tom Buckingham and Howard Higgin wrote the story; Howard Higgin directed it, under the supervision of E. B. Derr. Charles Sellon, Will Walling, Guy Edward Hearn, Wade Boeteler and others are in the cast.

"The Command Performance"*(Tiffany, released January 12; running time, 73 min.)*

A very good romance, well directed and equally well acted, unfolding in a fictitious European Kingdom. The love interest is strong; so strong, in fact, that in one of the scenes one's emotions are stirred deeply. It is where the Princess-heroine demands guarantees that the hero, who had impersonated the prince so as to make love to her by proxy, and with whom she had fallen deeply in love, shall not be harmed. The feeling Miss Una Merkel, who takes the part of the Princess, shows moves one deeply. Neil Hamilton, too, arouses the spectator's sympathetic interest by his manly attitude; he had fallen in love with the princess and, feeling guilty about the deception, confesses to her that he is not a Prince, but only a "prince" by proxy; because of his likeness to the real prince, who under no circumstances would consent to marry the Princess, even to save his kingdom, he had been engaged to impersonate him so that, by "consenting" to a marriage with her, he might be able to have a treaty of alliance signed and thus save the kingdom from a formidable foe. After his confession he tells her he is ready to take whatever punishment he deserved.

In the development of the plot it is shown that the real prince, unwilling to marry the princess, renounces his title and leaves the Kingdom for America, promising never to return, and that the hero, with the consent of the Queen, continues the impersonation in the eyes of the world and marries the heroine, much to the joy of both.

The plot has been founded on the play by C. Stafford Dickens; it was directed for Mr. James Cruze by Walter Lang. Helen Ware, Albert Gran, Lawrence Grant, Vera Lewis and others are in the cast.

Sinners" was to have been founded on a story by Gerald Bowman, whereas "Damaged Love" has been founded on a story by Thomas W. Broadhurst. Since it is a story substitution, you are not obligated to accept it.

Tiffany Productions

For the Non-Franchise Holders:

As far as the non-franchise holders are concerned, there have been no story substitutions in the 1930-31 product. But Tiffany has not yet released very many regular pictures; most of those it has released have been western melodramas with Bob Steel, one with Ken Maynard. This has created among its exhibitor customers considerable dissatisfaction, which increases when the rumors about financial difficulties are not denied. HARRISON'S REPORTS, however, will watch the pictures of this concern closely and will report any substitutions in the reviews.

For the Franchise-Holders:

There has been considerable dissatisfaction against Tiffany because of the poor quality of the 1929-30 product. Attempts have been made to place the responsibility. As far as this paper is concerned, let me say that the stand I took in endorsing the franchise was prompted by the fact that Allied States went back of it; HARRISON'S REPORTS did not want to appear as putting obstacles in the way of a stronger independent exhibitor organization, for had I fought the Tiffany franchise idea at that time, this franchise might have died a horrible death, and the financial assistance Tiffany rendered the Allied organization would not have been rendered. The Allied leaders hoped, as I hoped, that Tiffany would avail itself of the independent exhibitor backing and produce pictures that would justify our hopes. But in this we have, at least I have, been disappointed. The franchise idea was excellent and had Tiffany produced pictures that would measure up with the pictures of the other concerns the independent exhibitor would get real relief.

This office has been flooded with letters asking whether Tiffany has lived up to the terms of the franchise in 1929-30 as to the minimum number of pictures it was obligated to deliver. The franchise called for a minimum of 26 pictures. Tiffany delivered only 24, for "The Love Trader", according to the production news of the Hollywood Filmograph, was started August 9 and was finished August 30; and "The Utah Kid", was started August 23, and was finished September 13. Editing the negative, having the prints made, and transporting them to the exchange must have required at least three weeks. Accordingly, "The Love Trader" could not have been delivered to the first-run accounts before September 21, and "The Utah Kid" before October 4, and to exhibitors who run older service at later dates. The result is that Tiffany has not lived up to the terms of the franchise so far as exhibitors who bought their franchise up to these dates, and smaller accounts even at later dates, are concerned; the ability of Tiffany to deliver the prints to them for showing at that time determines whether it has violated the franchise provisions of a particular exhibitor or not.

HARRISON'S REPORTS hopes that Tiffany will make good pictures and retain the fine relations it established with the smaller exhibitors, and if it is in my power to help I will gladly do so.

United Artists

United Artists has had no substitutions so far, and only one change of title: the original title of "One Heavenly Night" was "Lilli"; but it is not a substitution.

Universal

Universal has had no substitutions so far.

Warner Bros.

There have been no substitutions up to and including the September 27 release, "Old English" (296).

"SINNER'S HOLIDAY" (321): "Penny Arcade" was the original title; but it is not a substitution.

"DOORWAY TO HELL" (320): "Handful of Clouds" was the original title of this picture, but it is not a substitution.

"LIFE OF THE PARTY" (303): This is not a substitution, but in the November 8 Blue Section its serial number was given by a typographical error as "302"; the right number is "303".

"A Soldier's Plaything" (309), "Rivers End" (310), and "Outward Bound" (315) are not substitutions.

"MAN TO MAN" (313): "Barber John's Boy" was

the original title of this picture; but it is not a substitution.

"CAPTAIN THUNDER" (311): "A Gay Caballero" is supposed to have been the original title, but it is not the same picture for the reason that "A Gay Caballero" was, in accordance with an advertisement in one of the trade papers, to be founded on a story by Stewart Edward White, whereas "Captain Thunder" has been founded on a story by Hal Davitt and Pierce Coudere. It is a story substitution and you are not obligated to accept it.

"Divorce Among Friends" (324), and "Viennese Nights" (294) are not substitutions.

"OTHER MEN'S WOMEN" (312): "The Steel Highway" was the original title of this picture, but it is not a substitution.

To the Franchise Holders:

Because of the frequent attempts of Warner Bros. to foist on you program pictures as road show pictures, I am stating in every review whether the particular Warner Bros. picture reviewed is or is not a road show picture in accordance with the terms of the Warner franchises that contain the road show clause as it was contained in the original franchises. But through an oversight, the information was omitted in the following reviews:

"Divorce Among Friends" (324): "A Soldier's Plaything" (309); and "Captain Thunder" (311). None of these is a road show picture; they were all shown in "grind" houses.

AGAIN ABOUT ADVERTISING FILMS

"Advertising films, once a sore spot in the industry," says The Exhibitor, of Philadelphia, "again threaten to loom as a most important subject of controversy. Reports from a few spots indicate that audiences are not particularly friendly to the shorts, feeling that there is no benefit in having to pay for an ad which is thrust upon them in that way. . . ."

"General Motors has shorts to offer to theatres at the rate of a cent and a quarter for each seat, on a week's run. A 2,000-seat house will get \$25 for the week. Publix, it is understood, gets 5 cents a seat. . . ."

The harm the regular running of advertising reels will do to the industry is incalculable, but not one of the leading men of the industry seems to realize it. They have driven most of the picture-going public away from the theatres by their sex and racketeer plays, and they are trying to drive away the remnants with their advertising reels.

Business is bad—we all know that. But getting into the advertising reel business is not the way to improve it: human interest stories or honest-to-goodness comedies, with some originality in them, will do the work.

The millions of dollars invested in the motion picture industry, not only in the production end, but also in the, what the exhibitors enjoy calling, bricks and mortar, are at stake; there will be a great loss, not only to the exhibitors, but also to the investing public, by this short-sighted policy of the big producers. Will one of them rise to the occasion in this crisis to point out to the others what is the right thing to do?

RICHARD BARTHELMESS IN "THE LASH"

An actor may be an artist; but he may not be good for some particular parts.

No one has other than a good opinion of the acting ability of Mr. Richard Barthelmess. There are some parts, however, which he cannot handle. One of such parts is that of a Spaniard, such as he takes in "The Lash". He is unable to speak in a foreign accent and therefore he is not convincing in that role.

There are other things he does in that picture which make him unreal as an aristocratic Spaniard. In one scene he is shown returning home from a College in Mexico City, where he had spent four years getting higher education. His first act when he meets his uncle is to sit on the table, while his uncle is sitting on a chair. He is supposed to hail from an aristocratic family, highly cultured. Cultured people do not show a disrespect to elder persons, least of all cultured Spaniards. In another scene, he is shown taking leave of the girl he is in love with, a Spanish Senorita, without the extreme bowing done to women by cultured young Spaniards.

These oversights are not, of course, his fault; they are the fault of the director; he should have seen that Mr. Barthelmess acted appropriately. But his inability to speak with a foreign accent is no one's fault but his own. He should not have taken such a part.

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"SUICIDE" PICTURES

Unless the producers abandon the morbid type of story they have used in most pictures in the last few months, there will be more suicides in 1931 than there have been in any other year in the history of the country. And no doubt more insanity cases. It seems as if those who are responsible for the ultimate adoption of stories are suffering from morbidity complex; they are aspiring to make the picture theatre take the place of the old museums, those chambers of horror, where the latest crimes and other horror inspiring acts and sights were represented by wax figures.

Last week there were in first run theatres on Broadway ten pictures. Seven of them were either crook or sex stories. Of these, at least five were of a nature that would make many overworked, or highly troubled, or grief-laden brains crack. They were the following:

"Damaged Love," Sono-Art: The husband becomes infatuated with a young woman, in whose apartment he spends most of his time. One morning he leaves her and returns home, and finds his baby dead. The conversation between them at that time and for days afterwards makes one feel as if one attended ten funerals. A baby's death is an occurrence so heart-rending, not only to parents and to close relatives of the baby, but to all human beings with a heart, that it should never be shown in pictures.

"Little Caesar," First National: It is a brutal gangster story, produced with realism. Parents who permit their children to go to picture theatres might not have objected to it if pictures of this type were rare; but the matter differs now when almost two out of each three are founded on gangster or racketeer stories. Though adults may not be affected by it, they will be left in an unhappy frame of mind.

"Reducing," MGM, with Marie Dressler and Polly Moran: This picture makes one laugh, well enough, but at the same time it leaves one in an unhappy frame of mind by reason of the fact that the comedy is founded on quarrels between two sisters, and that the daughter of one of them is seduced by a young man she had been keeping associating with. This young man had no intention of marrying her. And to make matters worse, when he sees the daughter of the other sister, he drops his "sweetheart" and plans to do to the new one what he did to the old one. In the end he is forced by Marie Dressler to marry the wronged girl, who is her niece. From the time the spectator learns that the daughter of Polly Moran had been wronged, the action revolves around this problem. It is not cheerful, to say the least.

"Illicit," Warner Bros.: The heroine is shown living with the man she loved without marriage; she feared that marriage would bring unhappiness to them. She is eventually induced to marry him. From this point on, the action is very unhappy. The picture may make money, but it is of a demoralizing nature. If there had been fewer pictures of this type produced, it might have passed unnoticed; but not now; it will just furnish additional ammunition to those who are fighting for national censorship, even though such censorship is not the cure, as the New York State Censorship Act has conclusively proved.

"Once A Sinner," Fox: The hero, a country boy, goes to New York. There he meets the heroine, a kept woman, and falls in love with her. She, too, falls in love with him, to such an extent that she cheerfully gives up her life of luxury to marry him and to live in his country town. She tries to tell him of her past but he will not listen. Soon he is called to New York on business and takes her along. The familiarity with which she had been greeted by some persons arouses the young husband's suspicion and he demands to know the truth. She tells him, but withholds the name of the man. He insists upon her giving him the man's

name. From this point on the action becomes depressive and leaves one in an extremely unhappy frame of mind.

"The Man From Chicago," British International: A depressing gangster story.

"No Limit," With Clara Bow; Paramount: This is not a depressive picture; and it is entertaining. But it does not set high standards for young people. To begin with, there is a gambling hall the like of which has not even been dreamed of let alone seen. On top of this there is a hold-up which is put over so smoothly that it makes crime attractive to young men. Standing by itself, a story of this nature might have passed unnoticed; but when one bears in mind the number of gangster and racketeer pictures that have been produced in the last five or six months the matter differs.

These are pictures that were shown on Broadway, this city, in one week. Let me mention a few more of this sort that have been released recently:

"The Right to Love," Paramount: Morbid. "The Man Who Came Back," Fox: A dope and drink story; depressing, even though it draws well. "The Criminal Code," Columbia: a prison picture; although there is a great deal of human interest, it is not a cheerful subject. "Paid," with Joan Crawford; MGM: founded on the crook play, "Within the Law," it is not a cheerful picture. "Captain Thunder," Warner Bros.: A bandit picture. "Divorce Among Friends," Warner Bros.: A comedy of domestic troubles. "The Blue Angel," Paramount: Extremely depressing. "Madonna of the Streets," a semi-crook play: depressing. "Two Worlds," British: too sordid. "Mother's Cry," First National: depressing. "Min and Bill," MGM: depressing. "The Flame of Love," British: unpleasant. "Scarlet Pages," Warner Bros.: a sex theme, unsuitable for children. "Way For a Sailor," MGM: sordid. "The Widow from Chicago," First National: an unpleasant gangster play. "The Doorway to Hell," Warner Bros.: a well produced gangster story, but demoralizing. "The Virtuous Sin," Paramount: an unpleasant sex play. "The Love Trader," Tiffany: unpleasant. "War Nurse," MGM: gruesome, morbid, and harrowing, with many unhappy sex situations.

These pictures have been reviewed in HARRISON'S REPORTS since November 1.

Any wonder that people stopped going to theatres in the same numbers they used to go? Is there not enough grief in life without adding to it? Common sense should have made the producers realize that the market crash, which ruined tens of thousands of persons and caused financial losses more or less to nine out of every ten adults, has created a state of mind that has put none in a mood to enjoy pictures of this nature; they should have made cheerful pictures, comedies mostly, so as to put every one in a better frame of mind. This would have helped business recovery. But the morbid mind of those who produce pictures could not reason out such a simple thing, with the result that even good pictures are now showing to empty seats. Conditions have, in fact, become so bad that some of those among the producers who own theatres are compelled to resort to pornographic advertising, often lying as to the nature of the picture they advertise, so as to draw the public into the theatres. Warner Bros. has brought this sort of advertising to a "scientific" point; they have gone so far as to desecrate memories the American people hold most sacred so as to draw dollars to their box offices.

The producers are dreading censorship and yet they are doing everything to bring it about. The only sad part about it is the fact that it will add a financial burden without a corresponding benefit; for censorship is not the cure—we

(Continued on last page)

"Scandal Sheet" with George Bancroft*(Paramount, Feb. 7; running time, 73½ min.)*

Though the action is fast, it is not of the sort that would leave pleasant memories, by reason of the fact that Mr. Bancroft is presented as a heartless man, a managing editor who would not hesitate to ruin the lives of innocent people if in so doing he would further the interests of the paper he worked for; his motto was that news must be printed regardless of consequences. He is also shown as married to an unfaithful woman; she was making plans to leave him, to follow the man she was infatuated with. But the worst thing in the action is the fact that Mr. Bancroft is made to commit a murder—when he learns who the man his wife was infatuated with was, he goes to this man's apartment and shoots him dead; he then surrenders to the police. In the closing scenes, Mr. Bancroft is shown in a prison, editing the prison's house organ. It is not the kind of story the followers of Mr. Bancroft would relish seeing him in. It is a "suicide" picture.

The story is by Vincent Lawrence and Max Marcin; it was directed by John Cromwell. Clive Brook, Kay Francis, Regis Toomey and others are in the cast.

"Ex-Flame"*(Tiffany-Liberty, no release date; running time, 69 min.)*

A fairly appealing picture. The first half drags but the second half has human interest. The heroine arouses much sympathy by helping a sick friend, even though she knew it would involve her in a scandal. The scenes where she is made to part with her child stir one's emotions. The hero, because of his behavior, at no time arouses any sympathy. The action takes place in England. The theme, however, is not presented from a novel angle:—

The hero, a British nobleman, and the heroine, not a noblewoman, are married. They are happy and have a child. His ex-flame returns from America and one night the heroine sees the hero making love to her. She leaves with her child and establishes herself in an apartment. She refuses to see him. One of her constant visitors is a man who had been a friend of hers for many years. He learns from his physician that he has one month to live. Having always been in love with her, he calls on her at 3 o'clock in the morning to tell her the sad news. While there, he has a heart attack and dies. This involves her in a scandal. She is forced to give her child back to the hero, who later divorces her. She travels to many countries with different men. One day she learns that the hero and his ex-flame are going to marry and decides to take her child away from them. She manages to enter her former home, and while in her child's room preparing to take him away she hears the hero and his fiancée coming. She hides in the closet. The child persists in telling his father that he has a secret in the closet. This forces her to come out of the closet. The surprised hero tells her that he wants her to stay because he always loved her, and that he missed her very much. They are reconciled.

The story was written and directed by Victor Halperin. In the cast are Neil Hamilton, Marion Nixon, Norman Kerry, Judith Barrie, Roland Drew, Joan Standing and others.

The human interest in the last half saves it from being classed a "suicide" picture.

"Inspiration" with Greta Garbo*(MGM, Jan. 31; time [censored print] 65 min.)*

For adults, it is a fair entertainment; for children, poor—they will not understand the actions of a woman of many affairs, who finds her real happiness in her love for an unsophisticated youth. Miss Garbo does her best to make her part real, but she is handicapped by a weak and depressing story, which is not worthy of her talents. Skillful direction and artistic acting help matters a bit, but the picture will appeal only to a particular class of picture-goers, to those who seek "spice" in pictures. It is, what one might call, a "suicide" picture.

Miss Garbo, an artist's model and a woman of many affairs, "gives" and "takes" for the joy of living. Into her life comes the hero, a student. They fall in love with each other. He is not aware of her shady past, that she was the mistress of an elderly man. She finds real joy in her love for the boy, and throws aside her former way of living. But when he learns that she had been a kept woman, he leaves her. Their love for each other, however, is so strong that they are reconciled. Meanwhile, the boy's uncle arranges a good marriage for him. The heroine is unaware of this. The lovers part again when a jealous rival woman exposes the heroine's past. This time they are not reunited

until the boy finds his loved one near poverty. Unable to bear this, he gives her money to live in a better class house. The lovers are together again, but the marriage of the hero is nearing. He goes to tell her of this and finds her in the company of an ex-convict, who was her former lover, and who went to prison for her. Instead of telling her that he must give her up, he swears that he will give up everything for her. The heroine accepts his help, but when he falls asleep she steals away with her ex-convict sweetheart.

The story is by Gene Markey; the direction, by Clarence Brown. Lewis Stone, Robert Montgomery, Marjorie Rambeau, John Miljan, Richard Tucker, Beryl Mercer and others are in the cast. (Out-of-town review.)

Editor's Note: The running time given at the title is that of a print shown in a theatre in a state where there is censorship. The correct length has not yet been determined at the home office because of the possible censor eliminations. The present footage is 7,013 (77½ min.).

"The Gang Buster" with Jack Oakie*(Paramount, Jan. 17; running time, 64 min.)*

A good comedy! Because of the fast action, it holds the spectator's interest tight to the end. The comedy comes from the fact that the hero is innocent of gangsters and racketeering, and is unaware of the danger he is in when he comes face to face with them. When it is shown that he went into the lair of the leader of the racketeers, for example, and tells him that he had called for the heroine, whom they had abducted, the audience laughed at his ignorance of the danger he was in. The scenes in the out-of-town home of the gang-leader, where he went to rescue the heroine, are not only full of comical action but also hold one in suspense:—

The story revolves around the animosity of the leader of gangsters towards his former lawyer, father of the heroine. The lawyer had refused to act in a legal capacity for the leader any longer and is threatened with death unless he turns over certain records in his possession. This he refuses to do. The hero, while crossing the street, saves the lawyer from being killed by an automobile. This brings about an acquaintance with the lawyer and his daughter (heroine). The hero and the heroine, who had been attracted by each other, accidentally meet again and she tells him the cause of the enmity between her father and the leader. They make an appointment for the evening. When he calls at her home he learns that she had been kidnapped. He is also told that the automobile accident had been planned. He rushes out and goes to the night club where the leader is and demands the return of the heroine. He is thrown out. Tipped off by the leader's girl, who had been discarded, to the effect that the heroine is being held at the leader's out-of-town home, he goes there. After much gun fighting and chasing, and with the help of the police, he is finally able to rescue her. The leader is arrested, and most of the gangsters are exterminated.

The story was written by Percy Heath. It was directed by A. Edward Sutherland. In the cast are Jean Arthur, William Boyd, Wynne Gibson, William Morris, Francis McDonald, Albert Conti and others.

"Fighting Caravans" with Gary Cooper*(Paramount, February 14; time, 91 min.)*

Like "The Big Trail," "Fighting Caravans" is an attempt to duplicate "The Covered Wagon." As a production, it is a failure, despite its cost, for the action, because of the lack of human interest, is dry. From the box office point of view, in the opinion of this paper, it will fare no better, if one is to judge by the indifference with which "The Big Trail" has been received, even though it is an interesting picture,—far more interesting than "Fighting Caravans" could hope to be.

The action is nothing but an account of the vicissitudes that beset a band of pioneers who set out from the East to go to Sacramento with prairie schooners loaded with provisions. On the way they are attacked by Indians, who had been encouraged by a villainous white man (Fred Kohler). There is a love affair between Gary Cooper, a rough but brave pioneer, and Lily Damita, a young woman who managed to join the caravan with her wagon, even though it was against the policy of the leaders of the Caravan to permit a woman without a male escort to join them. They succeeded in reaching their goal.

Tully Marshall and Ernest Torrence, who took part in "The Covered Wagon," are in the cast. Some of the others are Eugene Pallette, Roy Stewart, Eve Southern, and Frank Cambeau. The story is by Zane Grey; the direction, by Otto Brower and David Burton. (Not a substitution.)

"Millie" with Helen Twelvetrees

(RKO, Feb. 8; running time, 84 min.)

Excellent! The first half is full of comedy; it also deals with a charming love affair. The second half is strong drama. The comedy is contributed by Miss Lilyan Tashman and Joan Blondell, who take the parts of gold-diggers. Such comedy consists mostly of wise-cracks, some of which are side-splitting. The dramatic scenes in the second half are acted by that capable actress, Helen Twelvetrees; her acting is so artistic that one forgets one is watching talking shadows and feels as if being a witness to a family tragedy. The situation where she is shown ready to pay the penalty for her act (murder) rather than reveal the name of the "other woman," who was none other than her young daughter, whom she had saved from being ruined by the villain, is pathetic in the extreme. There are other tenderly pathetic situations:—

Helen Twelvetrees, a popular but not wealthy country girl, and a college student (James Hall), son of wealthy parents, fall in love with each other and marry. They move to Hall's father's mansion in New York. Soon Hall becomes infatuated with a former "flame" and neglects Helen. Helen divorces him for infidelity and decides to leave her baby daughter with him, because he was better able to give her a good rearing. She obtains a position as a hotel clerk. Her beauty attracts many men, all more or less wealthy, but she will have none of them; she feels sympathy for a young newspaper man, whom she hopes to marry. She is heart-broken when she finds out that he, too, is unfaithful. Despondent, she abandons herself to drink. The villain, a wealthy man, is infatuated with her; but however he tries he does not succeed in possessing her. And he cannot get her out of his mind. When he learns that she has a daughter, he succeeds in establishing a friendship with her ex-husband and his parents, so as to get close to the young girl. They learn to like him and to consider him as one of the family. He succeeds in gaining their confidence to such an extent that he is delegated to take the young girl to the private school she was attending. Instead, he takes her to his country cabin. His chauffeur, knowing his master well, and realizing the danger the young girl was in, telephones to Helen. Helen hires a taxi and drives fast to the place. She enters the cabin and finds her daughter there; she shoots and kills the villain. She is arrested and tried. But she refuses to reveal the name of the "other woman" at the trial, with the result that she is in danger of being convicted for murder, jealousy being given as the motive. The newspaper men, including the one whom the heroine loved once, are in sympathy with her and are bent upon saving her. At the last minute they introduce the daughter as a witness, who tells the jury the story of the murder. This brings about an acquittal.

It is supposed that a reconciliation between Hall and Twelvetrees took place.

The plot has been founded on the novel by Donald Henderson Clarke; it was directed by John Francis Dillon, who did a good job of it. Robert Ames, John Halliday, Anita Louise, Edmund Breese, Harvey Clark, Charles Delancy, Carmelita Gerahty, Otis Harlan, Aggie Herring and others are in the cast. (Not a substitution.)

"Other Men's Women"

(Warner Bros., Jan. 17; running time, 70 min.)

Better than the usual program fare. It should prove generally pleasing to family audiences. Because it is well cast and the actors get the most out of their roles, the picture stands out a bit more than does the average program picture. The director has succeeded in getting a great deal out of the story:—

The hero, a railroad fireman, and his bosom chum, a railroad engineer, who is happily married, had been friends for twenty years. The hero is an irresponsible sort, but when the chum takes him in hand and has him live at his home, he changes. Eventually the hero and the friend's wife fall in love; but because they do not wish to hurt the husband they do not tell him. To clear matters, the hero leaves. The husband suspects the worst, accuses his friend, a fight in the train occurs, the husband is injured, a wreck is narrowly averted, and the friend is suspended. His pal's injury causes him much sorrow, but only after he visits the husband at home to apologize does he discover that the injury had caused him blindness. A cloudburst threatens the district, and the principal railroad bridge is undermined. The hero, desiring to make the supreme sacrifice, asks permission to drive a train of flats over the bridge to test it. The odds are all against him. When the blind husband learns this, and understands that his accusation was false, he steals the train and heads for the bridge. The hero attempts to

stop him but cannot. The husband goes on, the bridge collapses, and he is killed. Months later, the hero and widow come together again.

Grant Withers is the hero, Regis Toomey, the engineer-husband, Mary Astor, the wife. James Cagney, Fred Kohler and J. Farrell MacDonald are also in the cast. William Wellman directed the story by Maude Fulton. (Out-of-town review.)

Not a roadshow picture, and not a substitution.

"Children of Chance"

(British Int., Jan. 23; running time, 65 min.)

A fairly interesting picture; it would have been more so had the action been a little faster all the way through. There are times when the spectator is held in suspense. This is caused by the fact that the heroine impersonates another girl, who is her double, knowing that the girl was a crook. This fact leads her into embarrassing situations. There is human interest in the love affair between hero and heroine:—

The hero is interested in an artist's model, who is really a crook. He makes an appointment for her to meet a famous stage producer at a hotel. He lends her his mother's pearl necklace for the occasion. Her husband, just out of prison, demands a share. She tells him to meet her in Paris, as it was not safe for them to travel together. She leaves England but does not go to her husband. The heroine, who had been mistaken for the model on several occasions, had an appointment with a Hollywood director at the same hotel where the model was supposed to be. When the hero sees her enter, he mistakes her for the heroine, and rushes forward to meet her. She is introduced by him to the producer and performs for him. She is offered a position in a show and the hero forces her into accepting it. The news is published in the newspapers. The model's husband, now in Paris, reads of it. He thinks his wife had double-crossed him and rushes back to England. As he is about to enter his wife's apartment, where the heroine was now living, he sees her return to the hero what he supposes to be the genuine necklace. He enters the apartment and introduces himself as a friend of the heroine. He asks the hero for a lift in his automobile and while they are together he steals the necklace. He returns to the apartment and threatens the heroine, but she confesses to him that she is not his wife. The hero, missing the necklace, rushes back to the apartment with the police and the heroine and the crook are arrested. At headquarters, she pleads her innocence. This is proved when her fingerprints are compared with those of the model. The hero's mother claims that the necklace the model had run off with was only an imitation and that she had the original. Since hero and heroine had fallen in love with each other they are united.

The story was written by Frank Lauder. It was directed by Alexander Esway. Elissa Landi plays the parts of the heroine and the model. She is assisted by Mahel Poulton, Dorothy Minto, John Stuart, John Longden, Gus McNaughton and others.

"Resurrection"

(Universal, Feb. 2; running time, 75½ min.)

Intellectuals may enjoy "Resurrection," which is a picturization of the Tolstoi novel; but it is hardly a picture for the masses. It is sad and gloomy, in that it deals with the degradation of the heroine; she had been seduced by a Prince and deserted by him. While he is serving in the Czar's guard, the Prince's folk discover that the young woman, who was their ward, was nearing childbirth and order her to leave their house. She goes to St. Petersburg. In time she sinks to the gutter. She is arrested as a murderess of a wealthy man, and although she is innocent she is convicted with the real murderers and sentenced to Siberia for life. The Prince happens to be one of the jurors; although he exerted hard efforts to convince the other jurors that she was innocent he was unsuccessful. Conscience-stricken, and desiring to rescue her from the depths of degradation to which she had sunk, he follows her to Siberia. All the while he was using his influence to obtain a pardon for her. He succeeds, but when he sends for her and tells her of the good news, although she forgives him, her child being dead, she refuses to accept his marriage proposal and goes into exile voluntarily.

The picture, which belongs to the "suicide" class, has been directed by Edwin Carewe. John Boles is the Prince, and Lupe Velez the heroine. Nance O'Neil, Rose Tapley, William Keigley and others are in the cast. The direction and the acting are excellent.

"Resurrection" was produced once before, as a silent picture. (Not a substitution.)

know this from experience. The New York Censor, for example, is very exacting when the pictures of small producers are concerned, but allows camels to go through when the pictures reviewed belong to one of the big concerns. And he is no different from other censors. Not censorship but a law can cure this evil—a law such as the Brookhart bill, which will make it possible for the independent exhibitors to book only clean, wholesome and cheerful plays, instead of the morbid, depressing, and demoralizing sex and crook plays he is now forced to accept because of the pernicious block-booking and blind-booking system now in effect.

The producers had better look out; if they continue making pictures of this kind and forcing the independent exhibitors to show them, public opinion will be so aroused that no one can foresee what will be the outcome.

SUCCESS OF THEATRES DEPENDS ON ABILITY AND CHARACTER OF MANAGEMENT

Mr. Merryle Stanley Rukeyser, an economist, in an article printed recently in the New York American, said the following about chain bank operation:

"The recent depression has placed in the crucible of testing experience the 'new era' in banking, with vast groups of banks under common ownership of a holding company.

"It has disclosed certain weaknesses and one important chain in the South went by the wayside. But meantime, many more independent unit banks have succumbed. The net result is that the group system, like the unit bank, is not foolproof, and that in the last analysis any banking setup depends on the character and ability of the men responsible for the management.

"In the first authoritative, independent, nation-wide survey of recent bank concentration in the United States, Joseph Stagg Lawrence, Princeton economist, concludes the economic advantages of concentration into vast groups are partly mythical, and he predicts something of a swing back to independent unit banks. He also suggests public regulation of bank-holding companies, and urges legislation to prevent the use of the holding company as a device for evading the double liability which inheres in the ownership of bank stock.

"On the whole it cannot be said that banking is suited to mass methods, Mr. Lawrence concluded after a year's study. . . .

"The product (of banking) is essentially intimate and personal. The point of diminishing returns, as revealed by English experience and suggested by American methods, is reached at a rather early stage of growth. Our big banks are displaying the clutter of excessive size, co-ordinating departments, personnel departments, efficiency departments. Economies realized are soon offset by increased cost of "co-ordination". . . ."

Although this article, which is printed only in part, was written about bank chains, it could not have fitted more accurately if it were written for theatre chains, for the facts that surround the two different businesses are in no way dissimilar. As in the case of bank chain operation, co-ordination, efficiency, personnel departments are more than offset by the increased cost of coordination. When a theatre is inducted into the chain, anywhere from three hundred to thousands of dollars a week are added to the operation as "Home Office overhead." The operating booth costs the chain not less than twice as much to operate as it did the individual owner, and in many cases as high as five times as much. The chain owner is subjected to Union dictatorship that no independent man has ever been subjected to. If the chain operator refuses to accept the Union's demands, the projectionists are pulled out of the booths of all the theatres owned by the chain, no matter in how many states such theatres are.

As in the case of conducting a bank, so in that of conducting a theatre—the character and ability of the manager contribute greatly to the success of the theatre. In fact, more so, for there is no business in the world where the personality of the manager counts as much as it does in the theatre business. People go to a picture theatre to amuse themselves. And a bright, cheerful and happy-looking manager is part of the "show."

An equal handicap to the chain theatre management comes from the fact that the theatre has to show every picture that is owned either by the company, or by the distributor with whom the company has entered a reciprocity agreement—to run each other's films. No matter how poor may be the pictures, the manager cannot reject them as can the independent manager. Very often the

independent manager pays for film and lays it on the shelf rather than show it to his custom when the film is either boresome, demoralizing, as in the case of crook plays, or injurious to the morals of the young. This is a privilege the chain manager does not enjoy. And it is a great detriment to the successful operation of the theatre, for the pictures made by his company are produced to suit key-centre theatres, where people are not so particular about the moral caliber of the stories. Although such pictures are unsuitable for small town theatres, the chain manager has to run them. He cannot reject them; he exercises no control over the policy of the company.

Chain operation has done harm to the business; it has created an antagonistic feeling towards the industry. This has been reflected in the numerous bills introduced in the legislative bodies of the different states. Some of such bills call for a tax of ten per cent on the gross receipts. The Hays organization seeks to weld the independent exhibitors with the affiliated exhibitors so that united these may fight adverse legislation. But he would not succeed staving off such legislation even if he were to accomplish his purpose, for the cause is such that it cannot be easily overcome. There are no longer, or at least there are left very few, exhibitors who know their Congressmen or their state lawmakers well enough to call them "Bill," or "Jack," or by any other familiar name. This is a handicap to the successful fight against adverse legislation, for with such exhibitors lacking it is difficult for the producers to convince the legislators that they are seriously exerting efforts to cleanse the screen.

In 1926, Sam Katz, of Paramount-Publix, decided to dispose of all Publix theatres in small towns, his intention being to confine himself to key cities. The poor quality of the pictures, which at that time were silent, was the cause. The weekly losses were heavy. Talking pictures came along and saved the situation for him. People so flocked to the picture theatres that the losses turned into profits overnight. In the following years, the profits were great, not only for Publix, but for all chain operators; because of the tie-up with Electrical Research Products, Inc., they were able to get instrument installations immediately whereas the independent exhibitor sweated blood trying to get an instrument. But the novelty of the talking picture has worn off; people have become just as discriminating as before. More so, in fact, with the result that theatre attendance has fallen off. The quality of the pictures has been so poor that people have become sick and tired of them. But the chains cannot stand poor business now as much as they did in the silent days, any more than can the independent exhibitors. The cost of operation is much greater today than it was during the "silent" days. There is the talking picture instrument to amortize; and service charges to take care of. And pictures cost more, shorts as well as features. The result is that the chains just now are breaking. Their dissolution has already set in; and if the quality of the pictures is not improved soon, such dissolution will be precipitated.

Man for man, the independent operator can always defeat the chain operator for business; all the independent man needs is a fair break for product. But even lack of product is not such a handicap to many of them, for they succeed taking in at the box office more money than is done by their competing chain theatre, even though the pictures are second-run,—shown in his theatre after the chain theatre had shown them. With a better break for product, they would force every chain theatre to fold up tent and to go. And a bill such as Senator Brookhart has introduced in the Senate should help bring about such a condition.

The independent exhibitor is coming back!

CHURCH TAKING NOTICE OF DIRTY ADS

According to Philadelphia papers, Dr. Hugh Thompson Kerr, Moderator of the Presbyterian General Assembly, has appointed a committee to investigate motion picture advertising, which he described as "a menace to national morality." The committee has been instructed to investigate with a view to discovering "the conditions that produce such results and to recommending to the Presbyterian Church such action as seems likely to secure correction of the abuse."

The committee should experience no difficulty in determining the cause of the filthy advertising. Lack of character in those who head the companies guilty of such a practice is the main cause.

This paper suggests to the committee to examine the lobbies of the producer-owned theatres. They will be amazed.

HARRISON'S REPORTS

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HARRISON'S REPORTS

No. 6

THE METRO SALES POLICY

I wonder whether many of you have figured out whether your MGM contract will prove profitable to you this year or not. I am referring to this season's MGM sales policy, which has compelled many of you to agree to give MGM the right to withdraw ten pictures from the entire group to make "Specials" out of them, charging you thirty-five per cent of the gross receipts and "overage." The provision reads as follows:

"It is agreed that the Distributor shall have the right to designate as 'Specials' not more than ten of the feature photoplays hereby licensed for each of which 'Specials' Exhibitor agrees to pay, instead of the license fee provided for in the Schedule hereof opposite the title of the respective photoplay, the following: 35% of the gross receipts. . ." (and twenty-five per cent over a certain amount.)

In some contracts the regular pictures are sold on a basis of twenty-five per cent of the gross receipts.

MGM reserves the right to designate the Specials. And it does not seem to designate the same pictures for all the exhibitors in the same territory. That is, at least, what I gather from the complaints I receive from different exhibitors in the same territory.

The contract specifies that the exchange must notify the exhibitor of such "Specials" before play-date availability notices are sent. But the exchanges disregard this obligation and notify the exhibitor after play-date availability notices are sent. When the exhibitor complains, the exchange threatens to hold back the pictures for an unreasonable length of time as punishment. And the pictures are not, of course, worth to such an exhibitor as much when they are old as they are when they are new.

Even if the exchanges kept faith and lived up to the letter as well as the spirit of the provision, still it is not profitable for an exhibitor to accept a contract on such terms for the following reason: MGM naturally selects the drawing cards to make Specials out of them. And it books them, as a rule, on the best days of the exhibitor, on days when he would draw a large number of customers, no matter whose pictures he might show. It avoids booking such pictures during the summer months, or on the week before Christmas. The result is that MGM gets the best of it all around.

Since MGM selects the best pictures for Specials, for which it exacts a heavy percentage and "overage," the remaining pictures do not draw at the box office. Thus the exhibitor loses money on the poor pictures, and is unable to make up his losses with a small profit on the good pictures, in addition to giving up to MGM his best days.

Figure the matter out in any way you want to; a contract such as this is unprofitable. It should be much better for an exhibitor to be without pictures so bought than to be with them with no chance to make a profit.

PARAMOUNT RUINING GEORGE BANCROFT

Mr. George Bancroft is, as the box office tells you, popular among all classes of picture-goers; but children between the ages of ten and twenty are his greatest admirers; they idolize him because, to them, he represents all the qualities a real man should be endowed with. They applaud when they see him besting the villain; and when they see him give such villain a good beating they get up from their chairs and cheer.

It should be evident to Paramount that Mr. Bancroft

should not be made to act in stories that present him in any other light; he is a box office asset, and they should do everything in their power to keep him such. But what is the case with his latest picture, "Scandal Sheet"? He is presented as a hard and cruel newspaper managing editor, who does not hesitate to make innocent people suffer, if in so doing he furthers the interests of the paper. To him, printing the news comes first.

In one scene he is shown as having obtained information that a certain gangster, who had murdered a policeman, was the brother of a school principal in a small town, a peaceful, law-abiding, respectable man, with a wife and children. The principal visits the owner of the paper and tells him of his information that the paper is going to print the story, and that if it were printed he would be ruined. The owner, who happened to be a personal friend of the principal, takes him to Bancroft and pleads with him not to print the story. Bancroft tells the owner that as it is news it must be printed, and that if he should kill the story he would have to accept his resignation with it, in which event he would take the story to the other paper he would connect himself with on that day. The story is printed.

But this is not all: Mr. Bancroft is made to commit a murder; he finds out that his wife had been unfaithful to him, and that she was ready to run away with a banker. He goes to the banker's apartment, shoots him dead, and then surrenders to the authorities. In the closing scenes, he is shown in stripes, editing the prison's paper.

What a cheerful story!

It is nothing short of cruelty to the millions of children, who worship Mr. Bancroft, for Paramount to put him in such a story. They will be heart-broken to see their idol be such a contemptible man.

This paper hopes that Mr. Bancroft will not again appear in a story that causes so much sadness to his young friends, and conveys so bad a moral.

HARRY WARNER WINNING THE ADMIRATION OF THE MOTION PICTURE INDUSTRY

Harry Warner is giving Adolph Zukor the fight of his life. Zukor has been used to having things his own way in this industry. Being a clever political manipulator, he would let a rising adversary go so far and would then pull the strings. Notice, for instance, what has happened to William Fox. When Fox heard that Paramount had decided to go into the sound news reel business, he (Fox) issued a threat to Zukor that he would put him out of business if he did. You know what has happened. There are other such cases. Like the Sultan of Turkey, Adolph Zukor would pit one person against the other, and then stand aside watching their downfall.

But the old game does not seem to work well in the case of Harry Warner, who seems to have, not only courage and brains, but also resources, as it is evident from the fact that he has taken away from Paramount Ruth Chatterton and William Powell, and is bent upon taking away other Paramount stars.

Adolph Zukor did not expect it, but this fight is going to be pretty costly for him.

I have often found many acts of Warner Bros.' to condemn, but this does not prevent me from admiring Harry Warner for his spirit and his courage.

The industry is watching the results of this war with great interest, for it is one time that it will not be so easy for Adolph Zukor to brush his adversary aside.

"Cimarron" with Richard Dix*(Radio Pictures, Feb. 6; running time, 123 min.)*

A thoroughly engrossing and stirring episodic narrative of empire building, exceptionally well directed and performed. It has human appeal, tender pathos and humor, and holds one's attention and interest from the beginning to the very end. There is one scene that, for breath-taking action, has not been surpassed in pictures for a long time. It is where the settlers, at the firing of a gun, start the rush for free land in Oklahoma. Some of them are on foot, some in covered wagons, some in horse-drawn buggies, some on horseback. At the firing of the gun the stampede begins. Many fall by the wayside. Men, women, and children are filled with the excitement and the desire to establish a home-land. The bravery and courage of these people stir one to the very depths. Richard Dix, as the hero, leads them on. He, too, is filled with a desire to establish a home and to help build a state. By the trickery of a woman he loses the land he coveted. It is a constructive picture; it shows a state being built up in the year 1889 from raw material, waste land and wooden houses, to a thriving, prosperous place in the year 1929. And it also shows people growing along with it, by their perseverance and courage. Richard Dix wins the spectator's admiration because of his courage in defending other people at the risk of losing his own life, and also because of his ideals.

Irene Dunne, as the heroine, arouses much sympathy by her loyalty and love for Dix, and also because of her ability to fight single-handed against many obstacles; in the end she comes out victorious, by bringing the newspaper she edited to a place of prominence and power. She is very appealing in a scene when in the year 1929 she is elected to the U. S. Congress and a dinner is given in her honor. She speaks of her children and of her husband (who had left her on some adventure years before and had not been heard from) in such terms as to move one deeply. Her speech will create great comment among many of those who will see the picture.

There are several scenes that stir one's emotions. One is where a young negro servant is killed by bandits while he is trying to safeguard Dix's child from harm. When his body is brought into the house Dix and his family are overcome with grief.

Although Dix deserts his wife and children on several occasions to follow an adventuresome impulse, one never loses respect and sympathy for him. His nature was of the roving, restless type and, although he loved his wife dearly, whenever he thought he could help in building something up, he would join the group of pioneers and leave her. The human interest is kept alive throughout because one is kept in constant touch with the doings of the individuals concerned most in the story.

The plot was adapted from the novel by Edna Ferber. It was masterfully directed by Wesley Ruggles. Richard Dix and Irene Dunne give magnificent performances; they are capably assisted by Estelle Taylor, Nance O'Neil, Wm. Collier Jr., Roscoe Ates, George E. Stone, Stanley Fields, Edna May Oliver and others.

It is a picture that will live forever.

"The Bachelor Father" with Marion Davies*(MGM, January 10; running time, 88 min.)*

An excellent comedy! The laughs are caused by Miss Davies' artistic acting, by the clever dialogue, some of which is "spicy", although delicately so, and by comical situations. There is towards the end a situation that brings gulps; it is where the bachelor father, after letting his "daughter" go away with feelings hurt, finds out that he had grown to be fond of her. He is disconsolate when he hears that she had been hurt in an aeroplane accident, and accuses himself as the cause of it. Most of the emotional stir is caused when the heroine is brought back to him by his secretary while she is still unconscious. The theme is, of course, rather of the delicate sort, in that it deals with the illegitimate children of a wealthy titled man; but thanks to the scenario editor's restraint and to the good direction, not to mention the good acting of Miss Davies and of those that support her, most of the offensiveness has been removed. The meaning of some of the talk will not be understood by children under fourteen, and not by all between the ages of fourteen and twenty. The scenes of the aeroplane accident are fairly thrilling:—

An elderly unmarried British Nobleman, who had spent his life travelling all around the world meeting many women, is told by his doctor that he, being an old grouch, could not be a good father. He resents this insinuation in a friendly way and sets out to prove his friend wrong. He

sends his solicitor to the different countries where his three children lived, each by a different mother, to bring them to him. One of the three is the heroine, an American. The bachelor father is at first shocked by the heroine's "loud" manners but, perceiving sincerity in her, he grows fond of her. The three children, two girls and one boy, set out to make the hero a "regular" fellow. The hero's solicitor and the heroine fall in love with each other and become engaged. It becomes known that the heroine was not the hero's daughter and the hero, thinking that she had deceived him, grows cold towards her. Her fiance, too, feels hurt. Consequently she decides to leave them. She begs an American friend, who was about to hop from London to New York, to take her along. He does so. But because the weight is more than he had made arrangements for, the aeroplane, after leaving the ground, is unable to rise and strikes a tree. The heroine is hurt, but not dangerously. During her absence both the hero and the fiance had realized how much they loved her and had vainly tried to reach her in time to prevent her from boarding the plane. The fiance reaches the field in time to take the injured heroine back to her "father's" home. When she regains consciousness the hero tells her that he is going to adopt her. Reconciliation takes place between her and her sweetheart.

The plot has been founded on the stage comedy by Edward Childs Carpenter. C. Aubrey Smith, who acted the part on the stage, takes the part of the bachelor father. Ralph Forbes is the fiance. Guinn William, David Torrence and others are in the cast. The talk is clear. (Not a substitution.)

It is up to an exhibitor's discretion whether he should show it to children between the ages of fourteen and twenty. It is excellent for all liberal-minded adults.

"Finn and Hattie" with Leon Errol*(Paramount, Feb. 28; running time, 76½ min.)*

A cheerful entertainment, with plentiful laughs, which start at the opening of the film and continue to the end. The first laughs are provoked when the hero, while travelling on a train, headed with his family for New York to take a boat to Europe, pretends to the brakeman that he is an old wrestler. The brakeman gives him a few lessons in jiu-jitsu and throws him on the floor by holding his wrist and giving him a jerk. A great deal of the comedy is caused by Mitzi Green and Jackie Searl; he is a precautions child, and when he met Mitzi Green he slapped her on the face. Mitzi Green causes laughs when she says to him not to forget who struck the first blow. In many situations it is implied that Miss Green taught young Searl a "lesson" in good behavior. Zazu Pitts, too, causes several laughs; and so does Lilyan Tashman, who with her confederate had followed the Haddock's to Europe with the hope of fleecing them. In the closing scenes, Mitzi Green, in order to take away from Lilyan Tashman a paper she had tricked her father into signing, which might be used in the courts to exact money from father Haddock, throws Tashman on the floor and unrolls her stockings; the scenes are side-splitting.

The plot has been taken from "Mr. and Mrs. Haddock Abroad," by Donald Ogden Stewart. It was directed by Norman McLeod with skill. Regis Toomey, Mack Swain, and Harry Beresford are in the cast. The talk is clear. (Not a substitution.)

Good for young and old.

"Captain Thunder"*(Warner Bros., released Dec. 13; running time, 62 min.)*

This picture was reviewed on page 2, in the issue of January 3. But through a typographical error, the line giving the name of the distributor, the release date, and the running time were omitted; they are given now.

"Rogue of the Rio Grande"*(Sono Art, November 1; running time, 56 min.)*

This picture was reviewed on page 2, in the issue of January 3. But through a typographical error, the line giving the name of the distributor, the release date, and the running time were omitted; they are given now.

"Kiss Me Again"*(First National, Feb. 21; running time, 74 min.)*

This picture, the original title of which was "Toast of the Legion," and later "Mlle. Modiste," was reviewed on page 11, in the issue of January 17.

Since it was shown at roadshow prices only two weeks, it is not a roadshow picture in accordance with the terms of the unreformed franchises.

"The Seas Beneath" with George O'Brien

(FOX, release date not yet set; time, 99 min.)

Excellent! It is refreshingly different. It manages to hold one's attention gripped to the last scene. There are pitiful thrills. As the characters win the spectator's good will from the very beginning, their fates are followed with interest and tenderness; fear is felt for their safety, and rejoicing for their success. The havoc that was caused to Allied Shipping by a German submarine during the war and the efforts of the Allied nations to destroy it furnish the foundation of the story. The action unfolds mostly on board ships, surface as well as submarines. The scenes that show the crew of the German submarine making ready to fire on the Mysterious American ship, as well as those that show the crew of the American submarine taking aim and firing at the German submarine, are suspenseful. The sinking of the German submarine is thrilling. There is, of course, a love affair interwoven in the plot; this is charming:—

While the World War is on, the hero, commander of an American naval vessel, whose identity and mission are a mystery, receives secret orders to find and sink a German submarine, which was destroying Allied shipping. In the offing, the hero calls his crew and explains to them their mission; he informs them that their ship is a decoy to attract the German submarine, that it cannot sink by virtue of the fact that it is loaded with railroad ties and with cork, and that an American submarine follows them behind submerged; he instructs them how to act "panicky" should the German submarine appear and start bombarding them, the object being to attract the German ship near so that the American submarine may torpedo it. They reach a port in the Canary Islands, and the hero gives his crew shore leave with strict instructions to leave women and wine alone, and to be careful not to say a thing that would lead any one to suspect their identity. The port is infested with German spies, who immediately set out to learn the identity of the hero's ship and of the crew. The port is used by the Germans as a supply point for the German submarine 172. The heroine, sister of the commander of the German submarine, accidentally becomes acquainted with the hero. A woman employed as a German spy drugs one of the ensigns, and when he is unconscious she searches him and finds evidence of who he is. She informs the Germans of it. The hero finds evidence of the presence of Germans and of the fact that the supply ship of the German submarine is about to sail and gives orders to all his men to board their ship. They notice the absence of the ensign but after a fruitless search they are forced to abandon him. The ensign regains consciousness but has no way of reaching his ship. He notices the preparations of the German supply ship and slips into it. When in the offing, the ship meets the German submarine and starts filling its gasoline tanks. Quietly he cuts the hose, sets fire to the gasoline, and with an ax makes a hole in the hull of the ship. He is discovered and killed; his body is cast into the sea. The submarine leaves and the crew, among whom was the heroine, who had paid a visit to her brother, discover that the ship is sinking. They take to a life boat. The American mystery ship soon rescues them and the hero realizes that the German submarine is near. Soon they are sighted by the German ship, which fires on them. The crew act panicky. The heroine makes an attempt to hoist flags that would give warning to her brother of his danger, but she is overpowered before she had hoisted the flags to the top. The Germans become suspicious for a while but they stay and keep on firing on the American ship. Soon they gain courage and approach it. This gives the submerged American submarine an opportunity to fire a torpedo, which takes effect. The crew of the German submarine is rescued, and taken aboard. At an Allied port the heroine promises to go to the hero after the war.

The story was written by James Parker, Jr., U. S. N. (retired); it was directed by John Ford skillfully. Marion Lessing is the heroine. Warren Hymer, William Collier, Sr., Walter C. Kelly, and others are in the cast. The talk is clear.

Good for all—adults, as well as children of all ages.

The production number of this picture is 122. In the contract No. 122 is attached to Janet Gaynor No. 3. It is, therefore, a star substitution if it is to be delivered for a Janet Gaynor picture.

"The Right of Way" with Conrad Nagel

(First National, Feb. 7; running time, 67 minutes)

A fair talkie version of a story that was once made into an excellent silent, and in which Bert Lytell appeared. The chief reason of the present version's failure to arouse one's interest is the fact that the character of the hero is made

unsympathetic; he is depicted as a man of poor moral character. Another reason is the fact that he is shot and killed. In general it is a depressing picture and should be classed as a "suicide" picture:—

The hero, a Quebec lawyer, defends a backwoodsman for murder and secures his acquittal. His home life is not happy, because his wife loves someone else, a fact that is known to him. His wife's brother is an irresponsible youth; he is led on to drink. He steals a trust fund from his (the hero's) safe and the hero traces him to a gambling den. The brother confesses to having taken the money and to having given it to a gambler. The hero tries to take it away from the gambler and a battle ensues, as a result of which he is attacked and thrown into the river. The backwoodsman he once defended rescues him and takes him North, to his cabin in the woods. When he regains consciousness his memory is gone. He assumes a new name, takes up a new business, and finds happiness close to nature. He falls in love with the postmaster's daughter (heroine.) On the day he is to marry, the backwoodsman tells him who he really is. He naturally cannot go through with the marriage. Telling the heroine that there is a barrier between them, he leaves her, but promises to return. In the city he finds out that his wife, thinking him dead, had married the man she loved; also that he had been accused of having stolen the trust fund. The brother of his wife tells him to depart. The hero returns to the woods where he had found happiness and for the first time seeks divine guidance from the local priest. As he is leaving the priest, the brother, who had followed him, shoots and kills him.

The plot was taken from Sir Gilbert Parker's novel, "The Right of Way." Loretta Young plays opposite Mr. Nagel. Fred Kohler, Harry Cording, William Janney, Olive Tell and others are in the cast. The sound is fair.

Children under twelve will be bored to death; up to twenty will not care for it. It is depressing for adults. (Out-of-town review. Not a road show. Not a substitution.)

"Aloha"

(Tiffany, January 5; running time, 86 min.)

Pretty pleasing for those who do not object to themes in which a half-caste is in love with a white man. The direction is skillful and the acting artistic. Miss Raquel is convincing as the heroine; she causes some comedy at the hero's home, in America, where the hero had brought her after having married her. The ending is tragic; the heroine, thinking that her husband had ceased loving her, climbs the volcano and jumps into the hot lava. Such an ending is not pleasing to many, one might say to most, picture-goers.

The plot has been founded on a story by the late Thomas Ince and J. G. Hawks. (If my memory is correct, it was put into pictures years ago by Triangle). Albert Rogell has directed it. Ben Lyon is the hero, Robert Edeson his father. Allen Hale, Thelma Todd, Otis Harlan, T. Roy Barnes, Robert Ellis, Al St. John, Dickie Moore, Marcia Harris and others are in the cast. The talk is clear. (Not a substitution.)

Children under twelve will be bored; it is fair for those between twelve and twenty. Fair for adults.

"Kept Husbands," RKO, is a very good picture dealing with the marriage of a poor hero, a former famous half-back at Yale, with the spoiled daughter of a wealthy man. Review next week.

A RELIEF FROM THE COPYRIGHT LAW

There is now before Congress a bill the object of which is to revise the Copyright Law.

The producers are represented at Washington by men who are working hard to have their interests protected. The exhibitors have not.

Seeing the opportunity to help the exhibitors, Mr. Abram F. Myers, president and general counsel of Allied States Association, has sent a memorial to the Senate Committee on Patents recommending the adoption of amendments for the purpose of protecting the interests of the independent exhibitors. These amendments are: (a) "That in case of alleged infringement of the copyright on a motion picture the penalty provision be stricken out to the end that the copyright owner be left to his provable damages, if any"; and (b) "That no license fee or seat tax shall be exacted by a copyright owner for music recorded on film and for which the owner has received a recording fee."

Write to your congressman at once and suggest that he work for the adoption of these amendments; also telegraph to Senator C. C. Dill, at Washington, D. C., urging him to recommend their adoption.

LET THERE BE NO MORE ROUNDTABLE CONFERENCES

Allied States Association is meeting in Chicago in a national convention. The Congress Hotel is the meeting place, and February 10 and 11 the time.

The purpose of the convention is to consult with the members of the rank and file as well as with all its directors on the different problems that confront the independent exhibitor, and to decide on means and ways by which his interests will be not only protected but furthered.

According to printed matter sent out, the subjects to be discussed will be: Block-booking, unreasonable protection, the Copyright Protection Bureau, music tax, score charges, checking percentage engagements, and others.

There is one subject which, with the exception of protection, ought to be above all else discussed and about which a definite decision made—that of round table conferences with the producers.

I have yet to see a single benefit derived by the independent exhibitor from the many conferences Allied States held with the producers. At Atlantic City, a contract and an arbitration system were adopted after numerous conferences in New York. And this is the best concession Allied States has obtained from the distributors.

But what has been the result? The producers consider these agreements mere scraps of paper—none of them is taking them seriously, and none of them, it seems, intends to adopt them in the form finally agreed upon, if we are to judge by an article in *The Allied Exhibitor*, the house organ of the organization. You may imagine what will be the fate of the less important promises Allied has exacted from them.

The conferences about consolidating Allied States with M. P. T. O. A. have met with the same fate. After drawing them into such conferences, the producers have left the Allied executives "high and dry."

It is true that it was the Allied Board of Directors that voted down the amalgamation; but the object of the producers to put Allied in a bad light with the independent exhibitors has been accomplished.

The producers are past masters in the art of conferring; Allied has very little chance to match them, just as little as other exhibitor leaders in the history of the organized exhibitor had.

Let HARRISON'S REPORTS tell the Allied leaders this: if they should obtain from the producers every concession they have so far asked and every reasonable concession they may ask in the future, they will have accomplished nothing if they do not settle "protection." An equitable contract, with fine phraseology, reads and looks attractive, but what can it help the independent exhibitor if the producer theatre should continue retaining the right to deprive him of the product, not only of his company but also of all other companies? And to eliminate protection the organization must do two things: go to court, and work aggressively for the passage of the Brookhart Bill.

WHAT LAYMEN THINK OF "SUICIDE" PICTURES

A friend of mine went to see "War Nurse" in a theatre at Yonkers, N. Y., where he lives. He told me that he has never heard of a picture so "razzed." People booed, hooted, and laughed deridingly at the characters, because of their behavior. He asked me to enlighten him why the "movie" producers make such trash.

Another friend of mine, also a layman, went to see "The Blue Angel," the Paramount picture, with Emil Jannings. He, too, asked me why such pictures are produced. It is, not only gruesome, morbid and full of grief, he said, but also demoralizing to children. "Such pictures drive people away from the theatres," he assured me.

Friends all around me express their disgust to me, because they know I am connected with the picture business, at the kind of pictures shown and assure me that they very seldom go to pictures now, and that they know other people who stopped going to them for the same reason.

I asked two eminent physicians to tell me if my theory is correct as to the effect morbid and generally depressing pictures have on the minds of over-worked,

over-troubled people, and people who are in grief as a result either of some loss in the family or of other family trouble, and was assured by them that it is correct in every respect. "It has a serious psychological effect," each of them told me.

Aside from the effect morbid pictures have on such people, it should be plain to the producers that sad pictures do not arouse in the picture-goers a desire to visit picture theatres frequently. They may go to a picture if they think that it is a good one, well enough, but they do not make a habit of it. They become more discriminating, and before making up their minds to attend a theatre they seek to learn if a picture is entertaining.

We know, of course, that there are people who find enjoyment in the morgues, in murder trials, and in sights of people dying from some fatal injury, but these are not normal persons; picture-theatres cannot be kept going by catering mainly to such persons, as the old museums have conclusively proved. The old museums used to cater to morbid people, but they are out of business now; and if the producers are going to make pictures that appeal to morbid natures, the picture theatres will soon follow the fate of these museums.

BEWARE OF UNREASONABLE PERCENTAGE

One of the questions that were discussed by the Philadelphia exhibitors at their annual convention last week was that of the high percentage they were compelled to pay to Paramount for the Harold Lloyd picture, "Feet First"; it was forty per cent of the gross receipts. It was revealed that such terms were so outrageously high that almost every exhibitor that agreed to them lost money. As a result, it was decided that in the future no member of that organization should again sign up a contract on such terms.

The agreement was directed particularly against the new Chaplin film, "City Lights," for which Mr. Chaplin demands fifty per cent of the gross receipts. The statement was made at one of the sessions that it was impossible for any exhibitor to make any profit out of this film if he were to buy it on a basis of fifty per cent of his gross receipts.

LACK OF QUALITY PRODUCT IN WARNERS AND FIRST NATIONAL

Next to the Mayfair Theatre, an RKO house, "The Hollywood," owned by Warner Bros., is acoustically the best constructed theatre in this city.

Despite its good sound quality, however, this theatre has been closed for several months on account of lack of meritorious product.

Notice that Warner Bros. can show in its theatres, in addition to its own product, pictures produced by First National. And yet among the pictures of the two producing firms no picture can be found to possess sufficient merit to supply the needs of the Hollywood Theatre.

It has been rumored that the Hollywood will be turned over to stage productions.

When a Warner Bros. salesman comes around to tell you how wonderful the Warner Bros. and the First National pictures are, just show him this article; it should prove the best argument for low prices for the pictures of these two concerns.

WHY COMMENT ON QUALITY OF SOUND IS NO LONGER MADE

Our good subscriber, Mr. J. J. Murnighan of Baguio, Benguet, Philippine Islands, writes as follows:

"Allow me to say that I greatly appreciate your REPORTS but invite your attention to the fact that in a great many cases you fail to make mention of the sound.

"The question of sound—good, bad or fair—is very important to me and I judge of great importance to most of your subscribers and I hope you will continue to do your utmost in each case to note amongst other things the condition of sound."

When sound was still new and in most pictures the recording was poor, it was the policy of this paper to state in each review whether the sound was good, fair, or poor. But today the sound is in the main good. For this reason it is only when the sound is poor that the fact is mentioned in the review. When no criticism is made, it is understood that no fault has been found.

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WHO IS TO BLAME FOR THE TAX BILLS?

The printing by the trade papers of weekly grosses and of daily box office receipts, never of any value to the independent exhibitor except to lure him into paying big money for mediocre productions, is beginning to worry the producer-distributors, for this practice has been the cause of the gross receipt tax bills that have been introduced in the legislatures of many states. There has never, in fact, been a time when there were introduced so many tax bills, adverse to the interests of the motion picture industry.

The matter is simple: the producer-distributors, in order to impress the independent exhibitors with the merit of their pictures, make it a habit of giving out statements of sensational box office receipts. In most cases, such figures are ridiculous; but the trade papers, in order to serve them and thus induce them to put in more advertising, display such figures with big headlines. These naturally come to the attention of legislators, who, when their states find themselves in financial difficulties, turn to the motion picture industry for revenue.

There would be some excuse if the figures published by the trade papers, as obtained either from the home offices of the producer-distributors or directly from the theatres, are accurate; but they are not.

The system used by the trade papers in obtaining these figures directly from the theatres is the following: Suppose a theatre has 3,000 seats, and on good pictures it takes in an average of, let us assume, \$20,000 a week. The trade paper correspondent knows this, and, when he calls on the manager and is told that business is good, he takes it for granted that the receipts are around \$20,000. If he should be told that the business is fair, he feels the receipts should be about \$17,000; if poor, about \$10,000; if he is told that it is very good, about \$25,000 or 30,000. An actual inquiry in one of the large neighboring cities has disclosed the fact that such is the case—the correspondent compiled the receipts himself. The manager seldom gives the correspondent the correct figures; he may do so when a picture does extraordinary business, but not when it does poor or even fair. Why should he? Why should the manager, who wants to protect the interests of his employer, give a trade paper an opportunity to hurt the picture with the independent exhibitors by informing them that it drew poor business?

Just to give you an opportunity to decide for yourself how unreliable are the box office receipt figures printed in trade papers, let me submit the figures that have been printed in two of them, *Motion Picture Herald* and *Variety*, of pictures shown in Portland, Oregon:

	1st Wk	2nd Wk	3rd Wk
"Lightnin'"			
<i>Herald</i>	\$17,800	\$10,300	\$10,000
<i>Variety</i>	\$23,000	\$6,500	(No fg)
"Min and Bill"			
<i>Herald</i>	\$17,800	\$21,000	\$8,800
<i>Variety</i>	\$20,000	\$10,000	(No fg)
"Paid"			
<i>Herald</i>	\$26,000	\$22,500	\$9,000
<i>Variety</i>	\$22,000	\$4,000	(No fg)
"The Criminal Code"			
<i>Herald</i>	\$16,200	\$13,500	None
<i>Variety</i>	\$12,600	(No fg)	None
"Viennese Nights"			
<i>Herald</i>	\$9,800	\$10,000	None
<i>Variety</i>	\$4,700	(No fg)	None
"Charley's Aunt"			
<i>Herald</i>	\$14,000	None	None
<i>Variety</i>	\$14,500	None	None

Notice that, in the first week of "Lightnin'," *Variety* gives \$5,200 more than *Motion Picture Herald*; in the second, *Herald* gives \$3,800 more than *Variety*; in the third, *Variety* has another picture playing in the same theatre (Rialto). Whether the *Herald* department editor continued giving out figures in a desire to give out figures, in which event *Variety* is correct in giving another picture, or *Variety* got its wires crossed, it is hard to say without undertaking to find out by correspondence; and this is not the object of this article. Yet this muddle cannot help bewildering any exhibitor who might want to become informed as to what each paper says.

In the case of "Min and Bill," *Variety* gives \$2,200 more than *Herald* in the first week, and *Herald* \$11,000 more than *Variety* in the second. *Variety* has another picture playing on the third week. Which paper is right and which is wrong, it is hard to tell.

In the case of "Paid," *Herald* gives \$4,000 more than *Variety* in the first week, and \$18,500 in the second. There is a mixup in their facts in the third week.

For "The Criminal Code," *Herald* gives \$3,600 more than *Variety* in the first week. In the second week their wires are crossed.

For "Viennese Nights," *Herald* gives \$5,100 more than *Variety* in the first week; in the second, their wires are crossed.

Variety gives \$500 more than *Herald* in the case of "Charley's Aunt."

This is an analysis of the facts only in one zone, and for a few pictures; you can imagine what one may disclose if one should analyze every zone, and take the receipt figures for one year.

HARRISON'S REPORTS will suggest to you to pay no attention to the receipt figures printed in the trade papers, or given out by the producers; I have had an occasion to get exact figures now and then and when I compared them with those printed in the trade papers I found that they varied anywhere from a few hundred to thousands of dollars: no sensible person will ever accept the theory that the manager of a producer-controlled theatre will give out the correct receipts when the sensitiveness of the producer-distributors in simple news accounts in the papers is so known; they go wild. Their first act is to take their advertising out of the paper; their second, to use every means at their disposal to penalize the paper. Even when the editor is willing to print the accurate news and to discuss the wrong-doings of a producer-distributor, he cannot do so. Recently an editor criticised a fake scene in one of the newsweeklies and he had to tell in another issue that he made a mistake—that the scene was authentic.

Writers know the influence of the printed word, and as the trade paper editors want to please the producers so as to secure more advertising they print these sensational figures so as to make you rush in and buy the pictures.

SPEAKING ABOUT VULGARITY IN PICTURES

In "Aloha," the Tiffany production, Ben Lyon is seen to pat Raquel Torres on the back, in the lower part of her body.

A mother may try hard to rear her son so that he might have the manners of a well brought up child; but all her efforts will go to nothing when he sees an act like this; the mimicry of children during the formative period being well known it may prompt some boys to imitate Ben Lyon.

Nothing is gained by an act such as this; the picture does not become more entertaining; it only serves to show the ignorance and the lack of breeding of the actor who resorts to it and of the director who suggests or permits it.

"City Lights"—with Charlie Chaplin

(United Artists, no rel. date; running time 86 min.)

Excellent; at times it is screamingly funny. Chaplin is still supreme in the art of pantomime. At the slightest twitch of his eye-brow he can send an audience off into gales of laughter, and with the same ease bring tears to one's eyes.

The picture opens with a clever satire on the talking picture. A civic organization is about to unveil a statue. Several of the guests make speeches at the dedication and although one can hear them talk it is impossible to make out what they are saying because it is purposely muffled. When the unveiling takes place, Chaplin is found reclining in the arms of the statue, which he had been using as his sleeping quarters.

Although the picture is silent, the musical accompaniment and the sound effects aid it considerably. As for instance, in one scene Chaplin swallows a whistle, after which he gets the hiccoughs. Each time he makes a hiccough the whistle blows along with it. Because of the whistle a taxi comes up to him thinking he had called it; also many dogs come to him. He is much embarrassed until he is finally able to control it.

He is still the same pathetic, wistful little tramp, with the ill-fitting trousers and shoes. At one moment one is screaming at the mishaps that befall him, and the next moment feels sorry for him because of his love for a poor blind flower girl.

One of the funniest scenes is where Chaplin, in order to make some money, enters into an agreement with a man to fight with him at a boxing match. Chaplin agrees to lie down, so that the other man may win \$50 and give him half of it. Just before the fight this man finds out that the police are looking for him and runs away. Chaplin is matched with a real fighter. During the bout he manages to fool the fighter for some time by hiding behind the Referee, moving around simultaneously with him, occasionally darting out to deliver a blow. Eventually, however, he is knocked out.

The story revolves around Chaplin's friendship with a millionaire whom he had saved from committing suicide by drowning. Whenever this man is drunk Chaplin is his best friend, and when he sobers up he does not recognize him and has him thrown out of his house. But during his drunken moments he takes Chaplin out and even lends him his Rolls-Royce. One evening he takes him to a restaurant. Streamers are thrown all around the room and one streamer gets caught in a fixture directly above Chaplin's table. He eats it along with a dish of spaghetti, and wonders at the length of the spaghetti. One night the millionaire while drunk gives Chaplin \$1,000 for the blind flower girl so that she might have an operation on her eyes and see again. As he is doing this some thieves enter the room, hit the millionaire on the head and escape with the rest of his money. When he comes to his senses he again does not recognize Chaplin and accuses him. Chaplin escapes and gives the money to the girl. But he is caught and sent to prison.

The most pathetic scene is where Chaplin, out of prison and bedraggled, walks the streets and looks into the window of a florist shop. There he sees the heroine sitting and arranging flowers; his joy is without bounds when he notices that she can see. She had been looking forward some day to meeting her benefactor, whom she imagined to be a tall, handsome, wealthy man. Feeling sorry for the tramp, she offers him a flower and by touching his hand she recognizes him. Tears come to her eyes as she understands. They are left together when the picture fades out.

The story was written and directed by Mr. Chaplin. In the cast are Virginia Cherrill, as the blind flower girl, Harry Myers, as the millionaire; Florence Lee, Allen Garcia and Hank Mann.

"Sit Tight"—with Joe E. Brown and Winnie Lightner

(Warner Bros., Feb. 28; running time 77 min.)

Again Joe Brown has been given a mediocre story, but with the help of Winnie Lightner he succeeds in making it fairly entertaining. Mr. Brown is called upon to repeat many of his comedy tricks and does it so successfully that the picture-goers should feel that they receive their money's worth. Mr. Brown is this time presented as an amateur wrestler. Winnie Lightner is not given much to do:—

The hero (Paul Gregory,) a bond salesman, turns to wrestling when his sweetheart (Claudia Dell—heroine) causes his dismissal from her father's employ because he would not accept a promotion without his earning it. Under the tutelage of a woman-doctor (Winnie Lightner,) owner of a health farm, and of her assistant (Joe Brown), who

had won a correspondence school wrestling diploma, he prepares for the world's championship match. The heroine, is horrified at his new profession and wants him to give it up. On the night of the bout, her father's henchmen kidnap him and take him to his yacht, and Brown undertakes to wrestle any one. His opponent turns out to be the woman-doctor's husband. Although Brown had once been beaten by him, this time he comes out a winner. In the meantime the hero, whose freedom the heroine had gained when she discovered him in her father's yacht a prisoner, returns in time to enter the ring. Spurred by the heroine, he wins.

Lloyd Bacon has directed it from a story by Rex Taylor. Hobart Bosworth and Snitz Edwards are in the cast. The sound is good. (Out-of-town review. Not a roadshow. Not a substitution.)

Children of all ages should be amused with it. A pretty good entertainment for adults. Not objectionable as a Sunday entertainment.

"The W Plan"

(RKO-British International; rel. date not set; 101 m.)

Every World War spy picture that has been produced so far, the talking version of "Three Faces East" included, looks puny when compared with this picture, not only from the point of view of direction and acting, but also from that of suspense and thrills. The spectator is held in tense suspense throughout by virtue of the fact that he is in sympathy with the chief character (Brian Ahern) at all times and follows his fate with great anxiety. In the scenes where he, after being taken to Germany by aeroplane, visits the wife of a German professor posing as a German officer and the friend of her son, the spectator's anxiety is tense lest he be caught. Such anxiety reaches its highest point when he takes the German girl, to whom he had been engaged before the war, and who had been acting as a social companion to the professor's wife, to the beer garden and the German police go through it examining the papers of every one; when they come to the hero, one expects that he will have no papers to help him conceal his identity, and that he will be caught; but he presents papers of the officer he was impersonating and escapes detection. Mr. Ahern becomes involved in similar situations throughout the picture, an outstanding one being when he is about to be shot as a German deserter, his sentence being commuted because of his knowledge of English, the high Command attaching him to a regiment that was boring tunnels underneath the British positions on a, what was called, "W Plan," which plan the hero had gone into Germany to investigate and about which he was to report to the British high Command. The tunnels were being bored and the dynamite stored by English prisoners, so that, when every German is gone, the hero discloses his identity to fifteen English prisoners, to whom he explains his mission. The prisoners agree to help him, and place themselves under his command. There being no way by which the hero could communicate his findings to the British high command, he decides to warn them by exploding a section of the tunnel. They overpower the German guards, store in it all the dynamite they could get hold of, block the entrance as well as the tunnel section that was to be blown up, and explode the dynamite. Because of the mining knowledge of one of the men, after the explosion they are able to dig themselves out. They find themselves in no man's land. But they are soon able to reach the British lines where the hero, although seriously wounded, is able to convince the British soldiers that he is an officer and is taken to the Commander-in-Chief, to whom he discloses the details of the "W" plan. Throughout this action, the spectator is held in tense suspense.

"The W Plan" is the best picture that has been produced in Great Britain so far; it is equal to the best American pictures. It does not depend for recognition on star players but on direction, acting, and value of story. The sound is not as good as that of American pictures but it is better than the sound of any picture that has been so far imported from England.

The story is by Graham Seton Hutchinson, D. S. O., M. C. It has been directed by Victor Saville. Mr. Ahern seems to have been "cut" for the part of the hero. Madeline Carroll is good as the heroine. Some of the others in the cast are Gibb McLaughlin, as Private McTavish, C. M. Hallard, as the Commander-in-Chief of the British forces, and B. Gregorv. Flight Commander.

American picture-goers will find "The W Plan" highly entertaining.

"Kept Husbands," RKO: a pleasing little picture. "Don't Bet On Women," Fox: A highly amusing comedy for sophisticated audiences. Reviews next week.

"Trader Horn"—with Harry Carey

(MGM; release date not yet set; time 2 hours)

If the most exciting scenes of every wild animal picture photographed to this day were put together, they would hardly make a picture that would equal "Trader Horn" in interest and suspense. This would be true even if one were to leave the sound in "Trader Horn" out of consideration. But with the sound taken into consideration, one is forced to come to the conclusion that it will be decades before another such picture will be produced. It is not only the scenes of the fights of ferocious animals, and the fact that sound makes them realistic; it is because, first, they are interwoven into a story with deep human appeal, and secondly, the player selected for the part of Trader Horn has been made for it. Harry Carey is not only an actor, and a finished one, having appeared on the stage in addition to the screen, but is also a real human being; he is in the picture just what he is in life—a regular fellow, a man who has remained unspoiled despite his success. His voice is manly and yet melodious; and it registers well. Manifestly Irving Thalberg, the MGM production chief, knew what he was doing when he selected him for the part.

The story is a simple one—A missionary woman had heard that her daughter who when a baby had been abducted by the savages on one of their raids, was alive and sets out to find her. Trader Horn meets her and warns her of the danger. But she goes on. Horn follows her with the hope of aiding her. He soon comes upon her body and, in accordance with a promise he had given her, goes on to rescue the girl. He succeeds after risking his life.

As to the animal scenes, the equal of them have not been seen in pictures. The first animal fight the travellers encounter is between a laughing hyena and a lion. It is ferocious. Later they come upon zebras, three different types of gazelle, leaping impallas, giraffes, ostriches, water bucks, baboons and other animals. The next fight is when a leopard sneaks behind a baboon; the other baboons tear at the leopard, until they force him to give up his prey: The cries of the animals naturally make this scene so realistic that one is frightened as if one were present. Travelling further on they come upon giraffe-neck gazelles, storks, ferocious wild dogs, jackals, and vast herds of buffalo. There is a tragedy when they come upon a rhinoceros; the horrible-looking huge beast charges at them and they shoot the animal just in time. But one of the blacks is killed—the animal pounces on him before they had a chance to kill it.

The scenes that show them captured by the Isorgi; the rites in preparation for their sacrifice, which they are forced to witness all through the night, hold one in breathless suspense. And so are the scenes of their chase after their escape. During the time they are shown running away from the savages, they are without guns and are naturally in danger of dying of starvation. They come upon a lion, who was ready to pounce on a zebra. They wait with the hope of being able to get part of the zebra for food. The lion leaps upon the zebra and is joined by three other lions. Afterward a terrific fight ensues between the lions for the "spoils." The men leave the girl alone up in a tree while they wait for a chance to get part of the meat. She descends and while away from the tree she comes face to face with a ferocious lion. She screams for help. They yell to her to lie flat on the ground, and after she does this the lion leaps over her. The gun bearer kills the lion by driving a pole into his mouth. They "shoo" the other lions away and secure some of the meat. These scenes are blood-curdling.

The plot has been founded on the novel by Ethelread Lewis. It was directed by W. S. Van Dyke skillfully. Harry Carey will be remembered long as Horn. Edwina Booth gives an excellent performance as the girl; her talk of the native language is convincing, but her skin could have been browned to better advantage. Duncan Renaldo is good as Peru. Olive Golden, who is none other than Mrs. Harry Carey, is the Missionary; her part is small but her acting is so good that more should have been given her. Mutia Ommolu, the native, is good as the gun bearer. The talk is extremely clear. The atmosphere is refreshing, in that the trees, the bush and the foliage is different from those seen in the usual pictures.

"Trader Horn" will attract many picture-goers more than once. Children between fourteen and twenty will enjoy it as much as will adults; many children under fourteen may be frightened.

"Stolen Heaven"—with Nancy Carroll and Philips Holmes

(Paramount, Feb. 21; running time, 72 min.)

It has been produced well, but the story is not only

unappealing, but also demoralizing, in that it shows the hero as having committed a robbery, and the heroine as being a woman of low character, living by selling her body. The characters of both convey a bad moral lesson.

The story shows the heroine finding the hero in a dazed condition and taking him to her room. There he tells her that he had robbed the factory across the street of twenty thousand dollars. The police, who were looking for him, search the house. When they go to her room, she puts him into her bed and, pouring whiskey over him (the act of pouring whiskey is not shown; it is only implied) makes the detectives believe that he is intoxicated, and that he is a man she had "picked" up. The hero tells her that he will go somewhere to have a grand good time, after which he will end his life. The heroine, who, too, is tired of the life she had been leading, joins him. In Florida they pass as respectable and make many friends. But the police eventually discover them. They escape from their hands, but because they loved each other by this time and because the hero did not want to be a hunted man all his life, he decides to surrender so that after he comes out of jail they may start life anew. She agrees to it.

The story is by Dana Burnet; the direction, by George Abbott. The talk is clear. (Not a substitution.)

Children under fourteen will be bored; it will prove of bad influence to those older than fourteen; adults will be bored. Not a Sunday picture.

"Girls Demand Excitement"

(Fox, released February 8; running time, 67 m.)

A simple little story of college boys and girls. Although it will not excite anybody, at least it will not send one home feeling gloomy; it is acted by youthful players, and the mood is cheerful.

The story revolves around the efforts of boy students to expel from the college the co-eds; they thought that all the girls were "fresh," and that they could be happier without them. The hero, president of the boy's fraternity, takes hold of boy student votes the girls had been able to win from them by using their girl charms, and refused to let them be voted for the girls. The heroine, in order to force him to turn over the votes, enters his dormitory at night time and threatens to create a scandal. She is discovered there and the faculty is about to expel him when the heroine confesses to the truth, saving him from expulsion. The hero is so moved by the generous act of the heroine that, even though he had time to cast the votes and bring about the expulsion of the girls, he refrains from doing so.

The story is by Harlan Thompson; the direction, by Seymour Felix. John Wayne is the hero, and Virginia Cherill the heroine. The talk is clear.

Note: According to the contract, the picture was to have been founded on the Colliers Weekly story by Joseph Hilton Smyth and Porter Emerson Browne, and to have El Brendel in the cast; and since the finished product has been founded on a story by Harlan Thompson, and Brendel is not in the cast, it is a story and star substitution.

"The Love Habit"

(British Int., Jan. 30; running time, 67 min.)

A boresome French farce. It is tedious and long drawn out with very little action. The only one who arouses any sympathy is the heroine, because of the fact that the hero pursued her against her wishes. Most of the characters are made to behave in a ridiculous manner, so that the spectator becomes impatient with all of them. There is no human interest.

The story revolves around the infatuation of the hero, a middle aged man, for the heroine, a married woman, who was faithful to her husband, and resented the hero's attentions. The hero finds out that the husband had involved himself in a love affair. Using this as a means of blackmail, he forces the husband to engage him as his secretary and to permit him to live in the same house with the heroine and her husband; otherwise he would tell her all. He is consistently repulsed by the heroine, but this does not stop him from forcing his attentions on her. He finally becomes noble and manages to get the husband out of the embarrassing situation with the other woman. Although the heroine confessed to the hero that she was attracted to him, and if her husband were unfaithful she might listen to his love-making, he does not reveal the true state of affairs to her, but consents to leave her alone in the future.

The plot was adapted from the novel by Louis Verneuil. It was directed by Harry Lachman. In the cast are Seymour Hicks, Margot Grahame, Edmund Breon, Walter Armitage, Ursula Jeans, Elsa Lanchester and Clifford Heatherley. The talk is poor.

OLD CONTRACT DECLARED ILLEGAL IN IDAHO

On January 28, this year, Judge Miles S. Johnson, of the District Court of the Tenth Judicial District, of the State of Idaho, declared the Standard Contract illegal. The suit had been brought by the Fox Film Corporation against Tri-State Theatres, operating the Granada and the Rex theatres at Lewiston.

Judge Miles, in reaching such a conclusion, quoted the part of the Sherman Act that reads as follows: "Every contract and combination in the form of a trust or otherwise, or conspiracy in restraint of trade or commerce among the several states or with foreign nations, is declared to be illegal. Every person who shall make any such contract, or engage in any such combination or conspiracy, shall be deemed guilty of a misdemeanor." In other words, one of the features of this law is the fact that contracts of this character are a crime involving the makers, not only under the Federal laws but, according to Judge Miles, under the laws of the state of Idaho.

The complaint against Tri-State was filed May 31, 1930, in an endeavor on the part of the Fox Film Corporation to collect \$3,700 as rental fees for pictures contracted for but acceptance of which had been refused. The complaint and the amended complaints stated that the Fox Film Corporation was ready and willing to deliver the pictures but that the theatre management refused to accept them, and that by their failure to abide by the terms of the contract the Fox Film Corporation had been damaged in the amount asked for.

Tri-State Theatres demurred to the complaint on the ground that it did not constitute sufficient cause of action, and in this the court concurred.

The district court among other things says:

"The court is of the opinion that any contract which is a violation of this Sherman anti-trust act, and the making of which is a crime, cannot be enforced between the parties, especially so when the action is not to recover the payment for an article furnished but for damages for failure to accept or use other films provided for in an illegal contract."

Thus HARRISON'S REPORTS is once again upheld, this time in its belief that the old standard contract, after the opinion that was handed down by Judge Thatcher, who has been upheld by the U. S. Supreme Court, is illegal.

For an authenticated copy of the order, write to Philip Weisberger, Clerk of the District Court, at Lewiston.

LOW TYPE JOURNALISM

Motion Picture Herald contains the following article in the "Insiders' Outlook" column, in the issue of January 17, under the heading, "Highly Explosive":

"We were of the opinion that the era of subsidized newspaper reviewers terminated when they caught one petty grafting news hound red-handed a few years back. Judging from the topic of a friendly conversation in which high home office officials participated recently, this is not so, although the general run of motion picture editors were declared to be on the up-and-up and entirely unapproachable, which is a good thing for the industry, the public and the newspaper.

"It does seem a shame, however, that some newspaper gentry cannot keep their skirts clean from dirty dollars which are used to secure favorable opinions on pictures otherwise eligible for a severe panning. News items, too, pertaining to certain company's stars, directors and pictures, obtain flowery treatment—all at a price.

"There is no doubt that those listening to the sensational charges hurled at the little informal chat mentioned above were thunderstruck when told that a certain well-known picture critic was now in the employ of a big producer-distributor only because the latter felt it was cheaper to pay the critic a little more than the weekly bribe fee, place him on regular company payrolls and put him to work."

There are about ten motion picture critics working for New York newspapers. Of these one is, according to Quigley, dishonest; but Martin did not hesitate to direct suspicion to all ten, for his act of withholding the name of the guilty person makes the readers of this news article suspect every one of them. And none of the honest reviewers has a chance to defend himself, for if he were to do so suspicion, because of the frailty of human nature, would be directed to him. This is, what one might call, low type of journalism, journalism that is willing to sacrifice nine innocent persons in order to attempt to half-expose one guilty person.

What the object of Mr. Quigley was in printing these facts is difficult to say. Was it to tell us how honest he is?

If so, he should have been honest enough to condemn also the producer who does the bribing, for a bribe giver is as guilty as the bribe taker before, not only our sense of morality, but also the law.

The New York newspaper reviewers should demand of Mr. Quigley that he either name the guilty reviewer or retract his accusation, which reflects upon them all.

GUARANTEE WITH PERCENTAGE IN ENGLAND

The organized exhibitors of Great Britain have carried on aggressive warfare against guarantees when pictures are played on a percentage basis.

The first producing concerns to capitulate were Warner Bros. and First National. Others followed suit. One or two remained outside, but it is believed that these, too, will capitulate, if they have not already capitulated.

The difference between the British exhibitors and the American exhibitors is this: the British exhibitors, when they go after something, get it; the American exhibitors are content with prayers and resolutions.

There is no reason why there should be a guarantee when a picture is played on a percentage basis. If percentage is to give the picture an opportunity to tell both parties what it is worth at the box office, there should be gambling on both sides. But the producer demands that the gambling chance be taken only by the exhibitor.

There is no excuse for the existence of guarantee. And HARRISON'S REPORTS hopes that the American exhibitors will follow the example of the British exhibitors and refuse to recognize it.

"SUICIDE" SHORTS

It is not only the "suicide" features that you have to contend with, but also the "suicide" shorts. A large number of them are founded on gangster stories.

The other day I happened to see "The Ex-Bartender," Tiffany; it is thrilling, well enough, but it is no less demoralizing than its "grown up" brethren.

Another serious complaint about the shorts is the fact that a large number of them are founded on sex themes, and many of them are of low type; and if they are not of low type as a whole they have scenes and situations that make mothers and even fathers blush.

HOW TO AVOID BEING CAUGHT BY THE "PERPETUAL" CLAUSE IN NEWSWEEKLY CONTRACTS

The newsweekly contracts contain a provision automatically renewing the contract unless the exhibitor sends a notice of cancellation within a given number of days before its expiration. Such number of days is thirty in some contracts, and sixty in some others.

Many exhibitors who had decided to cancel the contract overlooked doing so at the right time because of business cares and found themselves tied up for one more year.

If you are intending to cancel your newsweekly contract, send in your notice of cancellation at once. It is not necessary for you to wait until just before the thirty or the sixty day limit; do so at once, for in so doing you are within your rights.

A letter, framed along these lines, should be appropriate: "Please accept this as a notice of cancellation of my newsweekly to take effect when my contract expires. You may consider this notice as sent in accordance with the provisions of the contract."

And do not overlook sending your letter by registered mail.

MORE FILTHY ADVERTISING

Loew's Theatre, at Akron, Ohio, inserted the following line in a newspaper advertisement announcing "New Moon": "She drew him to her boudoir; tonight she was his—tomorrow, the wife of another."

The independent exhibitor who sent me the clipping says: "It is about the 'rottenest' thing that has ever come to my attention. It was not in the least necessary."

I don't know what we can do to stop this sort of advertising. Will H. Hays has tried it but, although he has succeeded in a measure, he has not been able to curb it entirely.

It is just as hard to reform a mind that is bent upon profiting by the use of filthy advertising as it is to reform a woman of the streets.

If the reform element of Ohio, in an endeavor to stop this sort of outbursts, should introduce a bill in the legislature taxing theatre receipts twenty per cent, don't be surprised; and when you seek the cause, remember this and other similar advertisements as well as the filthy pictures the producers have been making lately.

HARRISON'S REPORTS

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Command Performance, The—Tiffany (73 min.)	15
Compromised—British Int'l (56 min.)	14
Criminal Code, The—Columbia (96 min.)	6
Damaged Love—Sono Art (67 min.)	14
Divorce Among Friends—Warner Bros. (66 min.)	3
Ex-Flame—Tiffany-Liberty (69 min.)	18
Fair Warning—Fox (60 min.)	14
Fighting Caravans—Paramount (91 min.)	18
Finn and Hattie—Paramount (76½ min.)	22
Gang Buster, The—Paramount (64 min.)	18
Going Wild—First National (68 min.)	3
How He Lied to Her Husband—Brit. Int'l (35 min.)	15
Illicit—Warner Bros. (76 min.)	15
Inspiration—MGM (65 min.)	18
Jaws of Hell—Sono Art (65 min.)	11
Kiss Me Again—First National (74 min.)	22
Lash, The—First National (79 min.)	3
Man from Chicago, The—Col.-British Int'l (81½ min.)	14
Man Who Came Back, The—Fox (86½ min.)	6
Men On Call—Fox (60 min.)	11
Millie—RKO (84 min.)	19
New Moon—MGM (76 min.)	7
Night Birds—British Int'l (79 min.)	7
No Limit—Paramount (73 min.)	15
Once a Sinner—Fox (69 min.)	14
One Heavenly Night—United Artists (80 min.)	11
Other Men's Women—Warner Bros. (70 min.)	19
Paid—MGM (85 min.)	7
Painted Desert, The—Pathe (80 min.)	15
Reaching for the Moon—United Artists (89 min.)	6
Reducing—MGM (75 min.)	14
Resurrection—Universal (75½ min.)	19
Right of Way, The—First National (67 min.)	23
Right to Love, The—Paramount (80 min.)	6
Rogue of the Rio Grande—Sono Art (56 min.)	22
Royal Family of Broadway, The—Para. (78 min.)	2
Scandal Sheet—Paramount (73½ min.)	18
Seas Beneath, The—Fox (99 min.)	23
Soldier's Plaything, A—Warner Bros. (56 min.)	3

FEATURE PICTURE RELEASE
SCHEDULES

British International Pictures, Ltd.

Almost a Honeymoon	Jan. 9
The Man from Chicago—Nedell-Kennedy	Jan. 15
How He Lied to Her Husband	Jan. 16
Compromised—Colin-Konstam	Jan. 16
Children of Chance—Landi-Longden	Jan. 23
The Love Habit—Seymour Hicks	Jan. 30

Columbia Features
1930-31 Product

0401 The Lone Rider—Buck Jones	June 20
1004 Rain or Shine—Joe Cook	Aug. 15
1013 Africa Speaks	Sept. 15
0402 Shadow Ranch—Buck Jones	Sept. 20
1011 Brothers—Lytell	Oct. 15
0403 Men Without Law—Buck Jones	Oct. 15
1005 To'able David—Cromwell	Nov. 22
0404 Dawn Trail—Buck Jones	Nov. 28
1019 Madonna of the Streets—E. Brent	Dec. 1
1006 Charley's Aunt—Ruggles	Dec. 25
1018 The Lion and the Lamb—Love-Myers	Jan. 1
1008 The Criminal Code—Huston-Holmes	Jan. 15
0405 Desert Vengeance—Buck Jones	Jan. 25
1016 The Last Parade—Jack Holt	Jan. 31

First National Features

611 Mothers Cry—All Star	Jan. 4
633 Naughty Flirt—Agnew-White (57 min.)	Jan. 11
605 Kismet—Otis Skinner	Jan. 17
618 Little Caesar—Robinson-Fairbanks, Jr.	Jan. 25
615 Right of Way—Nagel-Young (reset)	Feb. 7
610 Kiss Me Again (Toast of the Legion)	
(Mile. Modiste)—Claire-Pidgeon	Feb. 21
619 Father's Son—Stone-Janney (77 min.)	Mar. 7
622 Hot Heiress—O. Munson-B. Lyon (80 min.)	Mar. 28

Fox Features
1930-31 Product

209 Common Clay—Bennett-Ayres	Aug. 17
223 Man Trouble—Milton Sills-Dor. Mackaill	Aug. 24
247 Last of the Duanes—George O'Brien	Aug. 31
208 Song o' My Heart—John McCormack	Sept. 7
229 On Your Back—Irene Rich-H. B. Warner	Sept. 14
207 The Sea Wolf—Milton Sills	Sept. 21
204 Soup to Nuts—Ted Healy	Sept. 28
202 Liliom (The Devil with Women)—Farrell	Oct. 5
203 Up the River—Luce-Tracey	Oct. 12
230 Scotland Yard—Lowe-Bennett	Oct. 19
213 Renegades—Baxter-Loy	Oct. 26
201 The Big Trail—Wayne-Churchill	Nov. 2
235 The Dancers (Play Called Life)—Moran	Nov. 9
226 A Devil with Women (Sez You, Sez Me)	Nov. 16
205 Just Imagine—El Brendel	Nov. 23
210 Lightnin'—Will Rogers	Dec. 7
224 Oh, for a Man! (She's My Girl)	Dec. 14
219 The Princess and the Plumber—Farrell	Dec. 21
244 Men On Call—Edmund Lowe	Dec. 28
243 Under Suspicion (Tonight and You) (The Red Sky)—Lois Moran	Jan. 4
211 The Man Who Came Back—Farrell-Gaynor	Jan. 11
231 Part Time Wife (The Heart Breaker)—Lowe	Jan. 18
215 Once a Sinner (Luxury)—Mackaill	Jan. 25
248 Fair Warning—George O'Brien	Feb. 1
232 Girls Demand Excitement—Wayne-Cherrill	Feb. 8
225 Body and Soul (Movietone Follies of 1931)—Farrell-Landi	Feb. 15
Don't Bet on Women (pro. No. undec.)—Lowe	Feb. 22
East Lynne (Special)—Harding-Nagel-Brook	Mar. 1
246 Not Exactly Gentlemen (No Favors Asked)	Mar. 8
228 The Doctor's Wife (The Spider)—Baxter	Mar. 15
214 A Connecticut Yankee—Will Rogers	Mar. 22
238 The Spy—Kay Johnson-Neil Hamilton	Mar. 29
222 The Seas Beneath (Gaynor No. 3)—O'Brien	Apr. 5

Metro-Goldwyn-Mayer Features

111 The Bachelor Father—M. Davies-R. Forbes	Jan. 10
128 New Moon—Tibbett-Moore-Shy (reset)	Jan. 17
136 The Great Meadow—John M. Brown	Jan. 24
126 Inspiration—Greta Garbo-Montgomery	Jan. 31
153 The Easiest Way—C. Bennett-Montgomery	Feb. 7
108 Dance Fools Dance—Joan Crawford	Feb. 14
129 The Southerner—Lawrence Tibbett	Feb. 21
151 Parlor, Bedroom and Bath—Buster Keaton	Feb. 28
118 Gentleman's Fate—John Gilbert	Mar. 7
123 The Secret Six—Wallace Beery	Mar. 14
112 Strangers May Kiss—Norma Shearer	Mar. 21
102 The Imposter—William Haines	Mar. 28

Paramount Features

3013 The Gang Buster—Jack Oakie	Jan. 17
3003 No Limit—Clara Bow	Jan. 24
3069 The Royal Family of Broadway—(reset)	Jan. 31
3007 Scandal Sheet—Bancroft	Feb. 7
3045 Fighting Caravans—Gary Coper	Feb. 14
3017 Stolen Heaven—Carroll-Holmes (6,826 ft.)	Feb. 21
3083 It Pays to Advertise—Foster	Feb. 28
3078 Finn and Hattie—Errol-Green-Pitts	Feb. 28
3081 Rango (5,894 ft.)	Mar. 7
3023 Unfaithful—Ruth Chatterton	Mar. 14
3009 The Conquering Horde—Richard Arlen	Mar. 14
3014 June Moon—Jack Oakie	Mar. 21
3075 Honor Among Lovers—Colbert-March	Mar. 21
3015 Gentlemen of the Streets—William Powell	Mar. 28
3074 Dishonored—Dietrich-McLaglen	Apr. 4
3079 New York Lady—Bankhead-Brook	Apr. 11
3093 City Streets—Gary Cooper-Sylvia Sidney	Apr. 18

Pathe Features

0129 Painted Desert—Burgess (reset).....Jan. 18
0227 Crashing Through—Wm. Boyd..rel. date postponed

1930-31 Product

1103 Night Work—E. Quillan.....June 3
1110 Holiday—Ann Harding.....June 3
1106 Her Man—Twelvetrees-Holmes.....Sept. 1
1113 Big Money (Lookin' for Trouble)—Quillan.Oct. 26
1116 Sin Takes a Holiday (All the Way).....Nov. 24
1101 Beyond Victory—Body-Cody (reset).....Mar. 15
1122 Rebound—Ann Harding.....rel. date postponed

RKO Features and Their Exhibition Values

1101 Dixiana—August release.....\$1,000,000
1401 She's My Weakness (Victory)—Aug. rel. 400,000
1341 Escape (Dean)—September release.....450,000
1201 Danger Lights—Wolheim—Sept. 22.....750,000
1102 Half Shot at Sunrise—Oct. 4.....1,000,000
1105 Leathernecking—October 11.....1,000,000
1402 The Pay Off (Victory)—Oct. 18.....400,000
1103 Silver Horde—Brent—Oct. 25.....1,000,000
1221 Check and Double Check—Oct. 25.....2,400,000
1109 Hook, Line and Sink—Dec. 26.....1,000,000
1107 Beau Ideal (The Devil's Battalion)—
(reset) Jan. 25.....1,000,000
1202 The Royal Bed—Sherman—Jan. 15.....750,000
1104 Cimarron—Richard Dix—Feb. 8.....1,000,000
11010 Millie—Twelvetrees—Feb. 8.....1,000,000
1203 Kept Husbands—Mackaill—Feb. 22.....750,000
1321 The Lady Refuses—B. Compson—Mar. 8. 400,000
1204 Behind Office Doors—Mar. 15.....750,000

Sono Art-World Wide Features

1930-31 Product

8062 Rogue of the Rio Grande.....Nov. 1
8054 The Costello Case—Tom Moore.....Dec. 1
8077 Damaged Love (Week-End Sinners) Collyer.Dec. 26
8076 Jaws of Hell (Charge Light Brigade).....Jan. 15
8066 Just for a Song—Carpenter (5,067 ft.).....Feb. 20
8063 Swanee River—Withers (6,300 ft.) (reset).Mar. 1
8080 Air Police—Kenneth Harlan.....Apr. 1

Tiffany Features and Their Exhibition Values

1930-31 Season

134 Land of Missing Men—Sept. 22.....\$300,000
180 Extravagance—Collyer—Oct. 20.....600,000
138 The Utah Kid—(1929-30 season)—Oct. 20.. 300,000
133 Headin' North—B. Steele (reset) Nov. 22.. 300,000
141 The Third Alarm—Hall (reset) Dec. 1.....600,000
202 Fighting Thru—Ken Maynard—Dec. 20.... 400,000
181 She Got What She Wanted—(reset) Dec. 22. 600,000
186 The Command Performance (reset)—Jan. 19.\$600,000
182 Caught Cheating (reset)—Jan. 26.....600,000
132 The Sunrise Trail—Steele (reset)—Feb. 7.. 300,000
143 Aloha—Torres-Lyon (reset)—Feb. 16.....Not set
187 The Single Sin—Johnson (reset)—Feb. 23...Not set
184 Drums of Jeopardy—Hughes-Collyer—Mar. 2..Not set
190 Hell Bound—Lane-Hughes—Mar. 7.....Not set

United Artists Features

1930-31 Product

Raffles—Ronald Colman-Kay Francis.....July 26
Eyes of the World—Merkel.....Aug. 30
What a Widow!—Gloria Swanson.....Sept. 13
Whoopee—Eddie Cantor.....Sept. 27
DuBarry—Norma Talmadge.....Oct. 11
The Lottery Bride (Bride 66)—MacDonald.....Oct. 25
Abraham Lincoln—Walter Huston.....Nov. 8
Hell's Angels—Lyon-Harlow-Hall.....Nov. 15
The Bat Whispers—Chester Morris.....Nov. 29
One Heavenly Night (Lilli)—Laye-Boles.....Jan. 10
Devil to Pay—Ronald Colman.....Jan. 31
Reaching for the Moon—Douglas Fairbanks.....Feb. 21
Kiki—Mary Pickford.....Mar. 14
City Lights—Charlie Chaplin.....rel. date not yet set

Universal Features

B2010 See America Thirst—Summerville-Love..Nov. 24
B2016 The Boudoir Diplomat—Compson (reset)..Dec. 25
B2022 Free Love—Nagel-Tobin.....Jan. 5
B2019 Cohens and Kellys in Africa.....Jan. 19
B2012 Resurrection—Velez-Boles.....Feb. 2
B2017 Dracula—Lugosi-Chandler.....Feb. 14
B2023 Many a Slip—Ayres-Bennett.....Mar. 2

Warner Bros. Features

313 Man To Man (Barber John's Boy) Ph. Holmes.Dec. 6
311 Captain Thunder—F. Wray (62 min.).....Dec. 13
324 Divorce Among Friends—L. Delroy (66 min.)..Dec. 27
294 Viennese Nights—All star cast.....Jan. 3
312 Other Men's Women—G. Withers (70 min.)..Jan. 17
299 Captain Applejack—M. Brian (64 min.).....Jan. 31
319 Illicit—B. Stanwyck-J. Rennie.....Feb. 14
304 Sit Tight—Joe E. Brown-W. Lightner (78m.)..Feb. 28
322 My Past (Just an Hour of Love)—Daniels..Mar. 14
300 Fifty Million Frenchmen—Olsen-Johnson....Mar. 21

SHORT SUBJECT RELEASE SCHEDULES

Columbia—One Reel

3 Curiosities Series C215 (9½ min.).....Nov. 3
2 Snapshots (10 min.).....Nov. 10
3 Let's Talk Turkey—Rambling Rep. (10 min.)..Nov. 11
4 Dutchman's Paradise—Rambling Rep. (9m.)..Nov. 18
7 The Crystal Gazer—Specialty (10½ min.)....Nov. 18
5 Wild Man's Land—Rambling Rep. (10 min.)..Nov. 19
3 Snapshots (10 min.).....Nov. 26
18 The Little Trail—Krazy Kat (7 min.).....Dec. 3
Pioneer Days—Mickey Mouse (7½ min.)....Dec. 5
4 Curiosities Series C213 (travelogue) (9½m)..Dec. 5
15 Playful Plan—Disney (cartoon) (7m.).....Dec. 18
The Lone Star Stranger—Buzzell (10½m)....Dec. 20
5 Curiosities Series C216 (travelogue) (8m)....Dec. 29
Birthday Party—M. Mouse (cartoon) (7½m).Jan. 2
6 Curiosities Series C217 (travelogue) (10½m).Jan. 9
4 Snapshots (Hollywood topics) (10m).....Jan. 9
6 The Roof of Europe (travelogue) R. Rep.(10m).Jan. 20
19 Taken for a Ride—K. Kat (cartoon) (8½m)..Jan. 20
7 Curiosities Series C218 (travelogue).....Jan. 26
7 Home of the Sheikh (travelogue) R. Rep. (10m).Jan. 27
Up Pops the Uncle—Buzzell.....Feb. 10

Educational—One Reel

2763 Suppressed Crime—Burns Detect. (11 min.)..Nov. 23
2717 Salt Water Tuffy—Terry-Toons (6 min.)..Nov. 30
2760 The Wilkins Murder Mystery—Burns (11m.)..Dec. 7
2718 Golf Nuts—Terry-Toons (5½ min.).....Dec. 14
2761 The Costa Rican Case—Burns Det. (11m)..Dec. 21
2765 The Asbury Park Murder Mystery—Burns
Detective (11m).....Dec. 21
2719 Pigskin Capers—T. Toons (cartoon) (6m)..Dec. 28
2751 Not Yet Titled—Mack Sennett Brevities...Jan. 4
2766 An Anonymous Letter—Burns Det. (11m)..Jan. 4
2762 The Ulrich Case—Burns Det. (11m).....Jan. 4
2720 Popcorn—T. Toons (cartoon) (6m).....Jan. 11
2740 A Bank Swindle—Burns Det. (11m).....Jan. 18
2721 Club Sandwich—T. Toons (cartoon) (6m)..Jan. 25
2786 Honeymoon Land—(Romantic journey)....Feb. 1
2722 Razberries—T. Toons (cartoon) (6m)....Feb. 8
2752 Not Yet Titled—Mack Sennett Brevities...Feb. 8
2723 Go West, Big Boy—T. Toons (cart.) (6m).Feb. 22
Not Yet Titled—Burns Detective.....Mar. 1
2741 Not Yet Titled—Howe's Hodge Podge....Mar. 1
2724 Quack Quack—T. Toons (cartoon) (6m)..Mar. 8
2753 Not Yet Titled—Mack Sennett Brevities...Mar. 15
Not Yet Titled—Burns Detective.....Mar. 15
2725 Not Yet Titled—T. Toons.....Mar. 22

Educational—Two Reels

2679 Expensive Kisses—Tuxedo com. (17½m.)..Dec. 7
2698 Their Wives' Vacation—Mermaid (21 min.)..Dec. 14
2645 Rough Idea of Love—M. Sennett (21 min.)..Dec. 21
2686 Don't Leave Home—Gayety Com. (18 min.)..Dec. 28
2692 College Cuties—Vanity Com. (18½ min.)....Dec. 28
2644 No, No, Lady—M. Sennett (19½ min.)....Jan. 4
2706 Three Hollywood Girls—Ideal com. (21 min.)..Jan. 4
2699 The Love Bargain—Mermaid com. (20½m.)..Jan. 11
2647 Dance Hall Marge—M. Sennett (21 min.)..Jan. 18
2668 Marriage Rows—L. Hamilton com. (19½m.)..Jan. 18
2680 Girls Will Be Boys—Tuxedo com. (20½m.)..Jan. 25
2648 One Yard to Go—Sennett (football com.)...Feb. 1
2649 The College Vamp—Sennett (college com.)..Feb. 15
2693 A Happy Little Honeymoon—(spooks com.)..Feb. 15
2687 Come to Papa—Gayety (dressmaker com.)..Feb. 22
2700 The Shooting of Dan, the Duck—Mermaid
(domestic com.).....Feb. 22
2650 The Bride's Mistake—Mack Sennett.....Mar. 1
2707 Pete and Repeat—Ideal (crook com.).....Mar. 1
2669 Ex-Plumber—Hamilton (emergency husband
substitution com.).....Mar. 8
2651 The Dog Doctor—Sennett (dog-farm com.)..Mar. 15
2681 Bride and Gloom—Tuxedo (delayed marriage
ceremony com.).....Mar. 22
2652 Just a Bear—Sennett.....Mar. 29

Fitzpatrick Pictures, Inc.

Traveltalk Series

10	The Island Empire (8½ min.)	Oct.
11	Japan in Cherry Blossom Time (9 min.)	Nov.
12	Java—The Fragrant Isle (9 min.)	Nov.
13	Charming Ceylon (8¾ min.)	Dec.
14	Honolulu to Havana (10½ min.)	Jan.
15	Siam to Korea (10 min.)	Jan.

Music Master Series

(Synchronized with Orchestral Music)

	Giuseppe Verdi (9½ min.)	Nov.
	Felix Mendelssohn (9 min.)	Dec.
	Johann Strauss (7 min.)	Jan.

Metro-Goldwyn-Mayer—One Reel

(Flip the Frog Series are cartoons and Burton Holmes Series are travelogues)

H-375	Modern Madrid—Holmes (9½ min.)	Nov. 15
H-376	Into Morocco—Holmes (10 min.)	Dec. 6
H-377	Dublin and Nearby—Holmes (9½ min.)	Dec. 27
F-390	Soup Song—Frog (7 min.) (reset)	Jan. 10
H-378	Peeps at Peking—Holmes (8½ min.)	Jan. 17
F-391	The Village Smithy—Frog (7 min.) (reset)	Jan. 31
H-379	A Tale of the Alhambra—Holmes (9 min.)	Feb. 7
H-380	Sultan's Camp of Victory—Holmes (9½m)	Feb. 28
H-381	"That Little Bit of Heaven"—Hol. (9½m)	Mar. 21
H-382	Busy Barcelona—Holmes (9 min.)	Apr. 11

Metro-Goldwyn-Mayer—Two Reels

C-334	Helping Grandma—Our Gang com. (21m.)	Jan. 3
X-364	Gems of M-G-M—Novelty (20m.)	Jan. 3
C-344	Blood and Thunder—Boy Friend (snooping brother com.) (20m.)	Jan. 17
K-305	So Quiet on the Canine Front—Dogville (15½m)	Jan. 31
C-325	Thundering Tenors—Chase (war com.) (21m)	Feb. 7
C-313	The Chisellers—Laurel-Hardy (28½m) reset.	Feb. 7
C-335	Love Business—Our Gang com. (20½m)	Feb. 14
C-314	Chickens Come Home—Laurel-Hardy	Feb. 21
C-345	High Gear—Boy Friend (dilapidated automobile comedy) (25m)	Feb. 28
K-306	The Big Dog House—Dogville (16m)	Mar. 14
C-326	The Pip from Pittsburgh—Chase (date with girl hero does not know com.) (21m)	Mar. 21
C-336	Little Daddy—Our Gang com. (21m)	Mar. 28
C-346	Love Fever—Boy Friend (vamping actress com.) (20m)	Apr. 11
R-353	Devil's Cabaret—Revue.....rel. date postponed	
R-354	Not Yet Titled—Revue.....rel. date postponed	

Paramount—One Reel

A-046	Go Ahead and Eat—Howard (10½ min.)	Jan. 3
A-047	Tons of Trouble—Ruddy Muller (7½ min.)	Jan. 3
A-048	Pulling a Bone—Burns and Allen (9½m.)	Jan. 10
A-049	Make Up Your Mind—Alice Boulden (9m.)	Jan. 10
Sc-09	Please Go 'Way and Let Me Sleep—Screen song (6 min.)	Jan. 10
A-050	Stateroom 19—Clute-LeMar (10 min.)	Jan. 17
A-051	Discovered—Solly Ward (7½ min.)	Jan. 17
T-09	The Ace of Spades—Talkartoon	Jan. 17
A-052	The French Lie—Gina Malo (7 min.)	Jan. 24
A-053	Anything But Ham—Smith & Dale (9½m.)	Jan. 24
Sc-010	By the Beautiful Sea—Screen song (6½m.)	Jan. 24
A-054	Simply Killing—W. & E. Howard (8 min.)	Jan. 31
A-055	Runaway Boys—Bruce Novelty (9m)	Jan. 31
P-05	Paramount Pictorial No. 5 (appr. 10m)	Jan. 31
T-010	Teacher's Pest—Talkartoon (7½m)	Feb. 7
A-056	One Big Night—Ben Blue (com.) (10m)	Feb. 7
A-057	Two's Company—(sketch w. songs) (10½)	Feb. 7
Sc011	I Wonder Who's Kissing Her Now—Screen Song (6½m)	Feb. 14
A-058	The Happiness Remedy—Ted Lewis (Jazz)	Feb. 14
T-011	Tree Saps—Talkartoon	Feb. 21
A-059	Pent House Blues—D'or-Kahn (7½m)	Feb. 21
A-060	Devil Sea—Merman (musical) (7m)	Feb. 28
P-06	Paramount Pictorial No. 6 (appr. 10m)	Feb. 28
Sc012	I'd Climb the Highest Mountain—Screen S.	Mar. 7
A-061	My West—Bruce Novelty	Mar. 7
A-062	I'm Telling You—Howard (farce) (7½m)	Mar. 7
T-012	The Cow's Husband—Talkartoon	Mar. 14
A-063	Let's Stay Single—(musical) (7m)	Mar. 14
A-064	Top Notes—Willie Robyn (10m)	Mar. 21
A-065	Miscast—Kelso-DeMonde	Mar. 21
Sc014	Somebody Stole My Gal—Screen Song	Mar. 21
A-066	M'Lady—Bordoni (musical) (8½m)	Mar. 28
P-07	Paramount Pictorial No. 7 (appr. 10m)	Mar. 28
A-067	The African Dodger—(farce) (10m)	Apr. 4
A-068	All for the Band—(musical) (8m)	Apr. 4
T-013	Not Yet Titled—Talkartoon	Apr. 4

Paramount—Two Reels

AA-012	It Might Be Worse—Jessel (15½ min.)	Jan. 3
AA-013	The Big Splash—Weismuller (15 min.)	Jan. 17
AA-014	Love in the Suburbs—Victor Moore (21m.)	Jan. 31
AA-015	The Great Pants Mystery—(15½m)	Feb. 14
AA-016	Studio Sap—Conklin (slapstick) (16½m)	Feb. 28
AA-017	The Headache—(dom. com.) (19m)	Mar. 14
AA-018	A Broadway Romeo—Jack Benny (14m)	Mar. 28
AA-019	Taxi—Chester Conklin	Apr. 11
AA-020	Elmer Takes the Air—Kruger-Jordanof	Apr. 25

Pathe—One Reel

(There have been no silent versions of Esop's Fables since August, 1930)

16	The Mystic Isles—Vagabond (10 min.)	Nov. 3
46	Audio Review (about 10 min.)	Nov. 9
23	Esop's Fables (about 9 min.)	Nov. 9
5	Two Minutes to Go—Knut Rockne series	Nov. 9
15	The Glory of Spain—Vagabond	Nov. 16
6	Backd Aces—Knut Rockne series	Nov. 16
47	Audio Review (about 10 min.)	Nov. 16
23	Grantland Rice Sportlights (about 8 min.)	Nov. 16
48	Audio Review (about 10 min.)	Nov. 23
24	Esop's Fables (about 8 min.)	Nov. 23
49	Audio Review (about 10 min.)	Nov. 30
24	Grantland Rice Sportlights (about 8 min.)	Nov. 30
50	Audio Review (about 10 min.)	Dec. 7
25	Esop's Fables (about 8 min.)	Dec. 7
17	Wizard Land—Vagabond (10 min.)	Dec. 14
51	Audio Review (about 10 min.)	Dec. 14
25	Grantland Rice Sportlights (about 8 min.)	Dec. 14
52	Audio Review (about 10 min.)	Dec. 21
26	Esop's Fables (about 8 min.)	Dec. 21
18	The Spirit of Sho-Gun—Vagabond (10 min.)	Dec. 28
1	Audio Review (about 10 min.)	Dec. 28
26	Grantland Rice Sportlights (about 8 min.)	Dec. 28
2	Audio Review (about 10 min.)	Jan. 4
1	Esop's Fables (about 8 min.)	Jan. 4
3	Audio Review (about 10 min.)	Jan. 11
1	Grantland Rice Sportlights (about 8 min.)	Jan. 11
4	Audio Review (about 10 min.)	Jan. 18
2	Esop's Fables (about 8 min.)	Jan. 18
5	Audio Review (about 10 min.)	Jan. 25
2	Grantland Rice Sportlights (about 8 min.)	Jan. 25
6	Audio Review (about 10 min.)	Feb. 1
3	Esop's Fables (about 8 min.)	Feb. 1
7	Audio Review (about 10 min.)	Feb. 8
3	Grantland Rice Sportlights (about 8 min.)	Feb. 8
8	Audio Review (about 10 min.)	Feb. 15
4	Esop's Fables (about 8 min.)	Feb. 15
1	Fore—Johnny Farrell (golf) (about 10 min.)	Feb. 15
2	Duffer Swings—Farrell (golf) (about 10 m.)	Feb. 22
9	Audio Review (about 10 min.)	Feb. 22
4	Grantland Rice Sportlights (about 8 min.)	Feb. 22
3	Winning Putts—Farrell (golf) (about 10 m.)	Mar. 1
10	Audio Review (about 10 min.)	Mar. 1
5	Esop's Fables (about 8 min.)	Mar. 1
2	A Tale of Tutuila—Vagabond	Mar. 1
11	Audio Review (about 10 min.)	Mar. 8
4	In the Rough—Farrell (golf) (about 10 m.)	Mar. 8
5	Grantland Rice Sportlights (about 8 min.)	Mar. 8
12	Audio Review (about 10 min.)	Mar. 15
5	Under Par—Farrell (golf) (about 10 min.)	Mar. 15
6	Esop's Fables (about 8 min.)	Mar. 15
6	Getting on the Green—Farrell (about 10 min.)	Mar. 22
13	Audio Review (about 10 min.)	Mar. 22
6	Grantland Rice Sportlights (about 8 min.)	Mar. 22
14	Audio Review (about 10 min.)	Mar. 29
7	Esop's Fables (about 8 min.)	Mar. 29
15	Audio Review (about 10 min.)	Apr. 5
7	Grantland Rice Sportlights (about 8 min.)	Apr. 5
16	Audio Review (about 10 min.)	Apr. 12
8	Esop's Fables (about 8 min.)	Apr. 12
17	Audio Review (about 10 min.)	Apr. 19
8	Grantland Rice Sportlights (about 8 min.)	Apr. 19
18	Audio Review (about 10 min.)	Apr. 26
9	Esop's Fables (about 8 min.)	Apr. 26

Pathe—Two Reels

1564	Over the Radio—Capitol (domestic com.)	Dec. 14
1514	Parading Pajamas—Manh. (trav. sales. c.)	Dec. 21
1555	Eve's Fall—Wh. (mistaken ident. c.) (18m)	Dec. 28
1505	Seagoing Sheiks—Rainbow (harem c.)	19m. Jan. 4
1544	Help Wanted Female—Folly (mist. ident. c.)	Jan. 11
1534	Stage Struck—Checker (stage-struck com.)	Jan. 18
1574	Next Door Neighbors—Mel. (neighbor c.)	Jan. 25
1524	Campus Champs (Open House)—Campus	Feb. 1
1515	What a Time—Man. (salesman com.)	Feb. 8
1556	Seein' Injuns—Wh. (wild west show com.)	Feb. 15

RKO—One Reel

(The exhibition value of the single reels, both TOBY THE PUP, No. 1801 to No. 1812, and HUMANETTE, No. 1901 to No. 1912, is \$30,000.)

1905 Humanette No. 5.....Dec. 15
1896 Toby in the Circus Time—Toby the Pup 6m. Jan. 25
1906 Humanette No. 6—(9 min.).....Jan. 25

RKO—Two Reels

(The exhibition value of the two-reel subjects is: BROADWAY HEADLINERS, No. 1501 to No. 1512—\$60,000; DANE-ARTHURS, No. 1611 to No. 1616—\$50,000; LOUISE FAZENDAS, No. 1631 to No. 1636—\$50,000; NICK AND TONY, No. 1651 to No. 1656—\$50,000; MICKEY MCGUIRE, No. 1701 to No. 1702—\$50,000.)

1503 Aunts in Pants—Bway. Headliner (20 min.)..Nov. 22
1614 Dizzy Dates—Dane-Arthur (18½ min.).....Dec. 7
1654 Hey Diddle Diddle—N and T (18½ min.)..Dec. 7
1702 Mickey's Bargain—Mickey McGuire.....Dec. 20
1504 Trader Ginsburg—B'way Headliner (radio salesman in Africa comedy) (17 min.)....Dec. 25
1505 Talking Turkey—B'way Headliner (19 m.)..Jan. 25
1655 He Loved Her Not—Nick and Tony (20 m.)..Jan. 25
1634 The Itching Hour—Fazenda com. (21 min.)..Feb. 17

Tiffany—One Reel

(The Exhibition Value of each of the Voice of Hollywood Series is \$50,000; that of the Kentucky Jub. Singers, \$40,000; that of the Musical Fantasies, \$40,000.)

517 Welcome Home—Ken. Jub. Singers (9½ m.)..Dec. 12
547 Voice of Hollywood No. 24 (10 min.).....Dec. 22
548 Voice of Hollywood No. 25 (10 min.).....Jan. 5
549 Voice of Hollywood No. 26 (10 min.).....Jan. 19

Tiffany—Two Reels

(The Exhibition Values of each of the Chimp Comedies Series is \$75,000; that of the Kentucky Jub. Singers, \$60,000; that of the P. Hurst Comedies, \$75,000.)

579 Little Divorcee—Chimp com. (19 min.)....Dec. 1
583 Ex Bartender—P. Hurst (gangster c.) (20m).Dec. 20
584 Tale of a Flea—Paul Hurst com. (20 min.)..Dec. 27
581 Chasing Around—Chimp com. (20 min.)....Jan. 27

Universal—One Reel

B3206 Alaska (In Alaska)—Oswald (6 min.)....Dec. 15
B3242 Strange As It Seems No. 4 (10½ min.)..Dec. 22
B3207 Mars (In Mars) Oswald cartoon (6 min.)..Dec. 29
B3208 China—Oswald cartoon (6 min.).....Jan. 12
B3243 Strange As It Seems No. 5 (10½ min.)..Jan. 19
B3209 College—Oswald cartoon (5½ min.)....Jan. 26
B3210 Shipwreck—Oswald cartoon.....Feb. 9
B3244 Strange As It Seems No. 6.....Feb. 16
B3211 The Farmer—Oswald cartoon.....Feb. 23
B3212 The Fireman—Oswald cartoon.....Mar. 9

Universal—Two Reels

B3131 The Laugh Back—Red Star (football com.) (21½ min.).....Dec. 24
B3115 All for a Lady—Leatherpusher (19 min.)..Dec. 31
B3123 Hello Russia—Sum. (d'ghboy c.) (21½m).Jan. 7
B3116 Framed—Leatherpusher (17½ min.)....Jan. 14
B3104 In Old Mazuma—Sidney-Murray farce20m.Jan. 21
B3117 Lady Killer—Leatherpusher (21 min.)....Jan. 28
B3132 It Happened in Hollywood—Red Star 19m.Feb. 4
B3118 Kane Meets Abel—Leatherpusher (21 m.)..Feb. 11
B3124 The Royal Bluff—Sum. (d'boy c.) (20m)..Feb. 18
B3119 The Champion—Leatherpusher (19½ m.)..Feb. 25
B3105 Hot and Bothered—Sidney-Murray 21½m.Mar. 4
B3133 Dangerous Daze—Red Star (20 min.)....Mar. 11

B3301-B3312 The Indians Are Coming. (This is a serial consisting of 12 episodes, the average footage of which is 1,700 feet and lasts approximately 18½ minutes. They are released one a week. The first episode was released October 20.)

B3401-B3410 Spell of the Circus. (Serial of 10 episodes. Approximate running time 18½ minutes. First episode released January 12, and one a week thereafter.)

B3501-B3510 Finger Prints. (Serial of 10 episodes. Approximate running time 18½ minutes. First episode will be released March 3, and one a week thereafter.)

B3601-B3612 Heroes of the Flames. (Serial of 12 episodes. Approximate running time 18½ minutes. First episode will be released June 2, and one a week thereafter.)

Vitaphone—One Reel

(Warner Bros. has no national release dates for its shorts. The release dates given in this schedule are dates on which they were shown at the Warner Theatres, in New York City, and may be fairly taken as national release dates, unless these shorts have been released in your territory earlier. In such an event, you should, in figuring out their age, take the earlier release dates.)

1110 A Stuttering Romance (8½m.P.220) Strand.Nov.21
4260 The Doctor's Wife (8m.P.204) Beacon...Nov.21
1114 The Headache Man (9m.P.215) Warner....Nov.26
1121 Madame of the Jury (10m.P.220) Warner...Nov.26
1038 Believe It or Not: No. 2 (8½m.P.203) Str..Nov.28
1069 Excuse the Pardon (10m.P.211) Strand....Nov.28
1087 Alpine Echoes (8m.P.210) Strand.....Dec. 5
1085 For Art's Sake (10½m.P.212) Strand.....Dec. 5
4080 Girls We Remember (5½m.P.203) W. Gard..Dec. 5
993 The Cheer Leader (9m.P.167) Beacon.....Dec.12
4093 No Questions Asked (8m.P.174) Loews N.Y.Dec.12
1129 The Naggers Go South (9½m.P.224) Strand.Dec.19
1107 Sitting Pretty (6½m.P.228) Strand.....Dec.19
4284 The Skin Game (8m.P.194) Beacon.....Dec.19
4168 Twixt Love and Duty (9m.P.182) Strand..Dec.26
1120 Horseshoes (7½m.P.225) Strand.....Dec.26
1137 The Painter (8m.P.231) Strand.....Jan. 2
4500 Looney Tunes: No. 6 (7½m.P.222) Strand..Jan. 2
1174 Giovanni Martinelli (7m.P.240) Warner...Jan. 7
1139 The Naggers' Day of Rest (7½m.P.228) Str.Jan. 9
4526 Looney Tunes: No. 7 (7m.P.230) Beacon...Jan.16
1105 Tom Thumbs Down (9m.P.223) Winter Gar.Jan.16
1148 Believe It or Not: No. 7 (8½m.P.233) W. G.Jan.16
1165 Court Plastered (7½m.P.240) Winter Gar..Jan.16
1089 Showin' Off (9m.P.210) Beacon.....Jan.23
1147 The Office Scandal (9m.P.227) Warner....Jan.24
1124 Service Stripes (10½m.P.226) Beacon.....Jan.30

Vitaphone—Two Reels

1100-01 Politics (18½m.P.218) Winter Garden...Dec. 5
1122-23 One Good Turn (17m.P.225) W. Garden.Dec. 6
1098-99 The Gob (14½m.P.225) Strand.....Dec.12
4426-27 The Border Patrol (13m.P.217) Win. G..Jan.16
1094-95 Compliments of the Season (16m.P.212) B.Jan.30

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Universal News

(Sound and Silent)

11 Wednesday ..Feb. 4
12 SaturdayFeb. 7
13 Wednesday ..Feb. 11
14 SaturdayFeb. 14
15 Wednesday ..Feb. 18
16 SaturdayFeb. 21
17 Wednesday ..Feb. 25
18 SaturdayFeb. 28
19 Wednesday ..Mar. 4
20 SaturdayMar. 7
21 Wednesday ..Mar. 11
22 SaturdayMar. 14
23 Wednesday ..Mar. 18
24 SaturdayMar. 21
25 Wednesday ..Mar. 25
26 SaturdayMar. 28

Pathe News

(Sound)

14 Wednesday ..Feb. 4
15 SaturdayFeb. 7
16 Wednesday ..Feb. 11
17 SaturdayFeb. 14
18 Wednesday ..Feb. 18
19 SaturdayFeb. 21
20 Wednesday ..Feb. 25
21 SaturdayFeb. 28
22 Wednesday ..Mar. 4
23 SaturdayMar. 7
24 Wednesday ..Mar. 11
25 SaturdayMar. 14
26 Wednesday ..Mar. 18
27 SaturdayMar. 21
28 Wednesday ..Mar. 25
29 SaturdayMar. 28

Paramount News

(Sound)

9 SaturdayJan.17
10 Wednesday ...Jan.21
11 SaturdayJan.24
12 Wednesday ...Jan.28
54 Wednesday ..Feb. 4
55 SaturdayFeb. 7
56 Wednesday ...Feb.11
57 SaturdayFeb.14
58 Wednesday ...Feb.18
59 SaturdayFeb.21
60 Wednesday ..Feb.25
61 SaturdayFeb.28
62 Wednesday ...Mar. 4
63 SaturdayMar. 7
64 Wednesday ..Mar.11
65 SaturdayMar.14
66 Wednesday ...Mar.18
67 SaturdayMar.21
68 Wednesday ..Mar.25
69 SaturdayMar.28

Kinograms

(Silent)

5676 Wednesday ..Jan.21
5677 Saturday ...Jan.24
5678 Wednesday ..Jan.28
5679 Saturday ...Jan.31
5680 Wednesday Feb. 4
5681 Saturday ..Feb. 7
5682 Wednesday Feb.11
5683 Saturday ..Feb.14
5684 Wednesday Feb.18
5685 Saturday ..Feb.21
5686 Wednesday Feb.25
5687 Saturday ..Feb.28
5688 Wednesday Mar. 4
5689 Saturday ...Mar. 7
5690 Wednesday Mar.11
5691 Saturday ...Mar.14
5692 Wednesday Mar.18
5693 Saturday ...Mar.21
5694 Wednesday Mar.25
5695 Saturday ...Mar.28

Fox Movietone

(Sound)

36 SaturdayJan.24
37 Wednesday ...Jan.28
38 SaturdayJan.31
39 Wednesday ...Feb. 4
40 SaturdayFeb. 7
41 Wednesday ..Feb.11
42 SaturdayFeb.14
43 Wednesday ..Feb.18
44 SaturdayFeb.21
45 Wednesday ..Feb.25
46 SaturdayFeb.28
47 Wednesday ..Mar. 4
48 SaturdayMar. 7
49 Wednesday ...Mar.11
50 Saturday ...Mar.14
51 Wednesday ...Mar.18
52 Saturday ...Mar.21
53 Wednesday ..Mar.25
54 SaturdayMar.28

Metrotone News

(Sound)

234 SaturdayJan.24
235 Wednesday ..Jan.28
236 SaturdayJan.31
237 Wednesday ..Feb. 4
238 Saturday ...Feb. 7
239 Wednesday ..Feb.11
240 Saturday ...Feb.14
241 Wednesday ..Feb.18
242 Saturday ...Feb.21
243 Wednesday ..Feb.25
244 Saturday ...Feb.28
245 Wednesday ..Mar. 4
246 Saturday ...Mar. 7
247 Wednesday ..Mar.11
248 Saturday ...Mar.14
249 Wednesday ..Mar.18
250 Saturday ...Mar.21
251 Wednesday ..Mar.25
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Vol. XIII

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No. 8

AGAIN ABOUT LOW TYPE JOURNALISM

In the "Insiders' Outlook" of the January 10 issue of *Motion Picture Herald* there is the following comment under the heading, "Battle, Battle, Battle".

"Unknown to the biggest executives in one of the largest companies in the business, two of the outfits' most trustworthy and dependable lieutenants are secretly fanning the embers to a bitter hatred which they have nursed over a long period.

"When the battle between these two gents flared out in the open a few months ago, the company sacrificed a barrel of dough and weeks of precious time in straightening out the mess.

"Both are sitting on a powerfully large can of dynamite by continuing the fracas, which incidentally, is nothing more than a personal grudge developed from jealousy over each other's progress in the company.

"When their big chiefs learn of the recurrence, no longer will they tolerate the childish cavortings of the subalterns. It's the gate for both. And from two of the sweetest little berths, jobs in the industry."

This article was called to my attention by a New York exhibitor, who, after reading my article, "LOW TYPE JOURNALISM," printed in last week's issue, called on me to inquire if it is Messrs. Sidney R. Kent and Sam Katz that Quigley meant. "I am interested to know, because," he said, "I have noticed that the Paramount program has deteriorated considerably lately and if these two executives should continue fighting the Paramount pictures will no doubt get worse and so I want to make my plans for next season accordingly."

I told this exhibitor that I did not think it was Kent and Katz Quigley referred to, for the reason that these two Paramount executives cannot be treated like ordinary employees; they are so valuable to the Paramount-Public organization that they cannot be given "the gate," as Quigley puts it, no matter how some "big chief" might feel of their "fracas," if they are indulging in any; their resignation would practically disrupt the Paramount organization.. at least for a considerable length of time. But one who should happen to read that article cannot help forming the opinion that it was Sidney Kent and Sam Katz, Martin Quigley had in mind

If Martin Quigley had other persons in mind, then it is up to Messrs. Kent and Katz to compel him to mention the names of those he referred to, for unless they do so the interests of Paramount-Public will be greatly harmed. This paper, too, wants to know so that, if they are the guilty ones, it may advise its subscribers to make their film buying plans for next season accordingly.

ADVERTISING IN FEATURES

Rumblings are heard from exhibitor quarters in every part of the country against commercial advertising in features, and unless the producers refrain from resorting to this practice there may be several lawsuits started by exhibitors, backed up by the Allied States organization, which, since the Chicago Convention, has acquired new vigor and is determined to protect the interests of the independent exhibitors by any lawful means at its disposal.

The exhibitors feel that they own their screens, but the producers appropriate them without paying for the privilege, or at least without their consent, in spite of the fact that when they negotiated the standard contract with the independent exhibitors through the Hays organization they agreed not to insert in films any kind of advertising for which they are paid either in cash or in services. It is, in fact, the supposition that they have avoided putting

into effect the contract that was negotiated with them by the Allied leaders at Atlantic City because of the clause forbidding the use of such advertising, which is strong.

Many features and shorts subjects contain commercial advertising. In the introductory title of, "Sit Tight," there is a line reading as follows: "Brunswick Radio is used in this picture." In "Illicit," there is a closeup of the Brunswick name plate; reference is made also to Peerless and to General Electric vacuum cleaners, to Old Gold cigarettes, and "Fifty Million Frenchmen," the musical comedy owned by Warner Bros., which has been made into a picture, is given a liberal boost.

I have been informed reliably that Harry Warner has sent a letter to his Philadelphia office informing the manager that Warner Bros. owns Brunswick and that the Stanley theatre program should carry no other radio advertisement except that of Brunswick.

But the fact that Warner Bros. owns Brunswick does not release them from the liability for using your screen without your permission, for when a Brunswick advertisement is shown on your screen through a Warner picture that you have bought solely for entertainment purposes, they have taken your property away from you without your consent, an act which is unlawful.

As I have already said in these columns before, when your screen is used by a producer to show advertisements on without your consent, the producer makes himself liable to damages. You may apply for an injunction and may also sue for damages. I believe that in many states cases of such nature, when they are against the same person or company, may be grouped. In such an event, the expense of court litigation is slight to each plaintiff.

In order for you to safeguard your rights, you should notify, by registered mail, every distributor with whom you have a contract that you forbid him from using your screen to show advertisements on without your consent, and that, in case he should do so, you will hold him responsible for any damage to your business as a result of such use. You may even put a price on the use of your screen, to apply to each separate advertisement, even though in the same feature, and warn him that you expect him to pay such a price whenever he uses your screen for advertising. Have your lawyer draft the letter for you. If you have no lawyer, wait for the form letter that will be printed in next week's issue.

THE METRO-GOLDWYN-MAYER "LUCKY SEVEN"

Metro-Goldwyn-Mayer has announced that it has cancelled six pictures from the 1930-31 group and is offering in their places seven new pictures, which it calls, "The Lucky Seven," on different terms. It is also asking that the exhibitors who have the six pictures under contract sign a release.

Many exhibitors have asked me if I would advise them to sign the release or not, and whether they should accept the new pictures on the MGM terms.

It is hard to give advise about cancelling unmade pictures and in their places accepting pictures which, too, are unmade. So far only one picture has been produced from the "Lucky Seven" group—"The Easiest Way." It is mediocre. So if one were to judge the others by this one, he could not pronounce the exchange wise. But one cannot tell by one picture what the others will be. You have to take your chances if you want to gamble.

In reference to "Dance Fools, Dance!" let me say that if they should sign a release, they will lose all their rights to it: if they should not, they can compel MGM, if they should so wish, to deliver it, not as a Joan Crawford picture, but as "Dance Fool, Dance." No. 133, even though it will have Joan Crawford in the leading part.

"The Easiest Way"—with Constance Bennett

(Metro-Goldwyn-Mayer, Feb. 7; running time 70 min.)

Unsatisfactory! Again the story of the poor girl who is kept in illicit luxury by a wealthy man; she meets the poor young hero, who offers marriage. In many spots, the direction rises above the material, but the story is of ancient vintage and shows it. Constance Bennett attempts to get higher than the subject matter, as does Robert Montgomery and Adolphe Menjou, but the story is against them. Marjorie Rambeau is excellent:—

Brought up in impoverished surroundings and yearning for finer things, the heroine (Bennett) drops her position in a department store for one as a model in an advertising agency. She attracts the attention of the wealthy head of the company who offers luxury, wealth, but not marriage. To escape from poverty and to get money to help her family, she accepts the illicit bargain. The agreement continues for many months, with the heroine often posing as her protector's secretary. On a trip west, she meets the hero (Montgomery), and falls in love with him. She accepts his offer of marriage, after he tells her he knows of her former life. The hero leaves for South America but promises to come back to marry her. The heroine breaks her agreement with the protector and attempts to support herself until he returns. This proves difficult and she finds herself without funds. The hero has stopped writing. When her mother dies after she had been unable to provide money for better care, she returns to the former protector, on his one condition, that she write her sweetheart telling him of her return to her former life. She fails to do this. Two weeks later, the hero returns to marry her. He does not know of her new agreement, and the heroine, to save her happiness, does not tell him. Just as they are prepared to leave her apartment for marriage and a new life, the protector returns and the hero understands that she had broken her promise that she would remain true to him. Instead of believing in her, he departs. The heroine, filled with remorse, again leaves her protector.

The ending is unsatisfactory and abrupt, with the heroine being welcomed back into the home of her sister on Christmas Eve. There is reason to believe that the hero may return to her eventually.

Jack Conway directed the play by Eugene Walter. Robert Montgomery, Adolph Menjou, Marjorie Rambeau, Anita Page, J. Farrell MacDonald and Charles Judels are in the cast. The sound is good. (Out-of-town review. The picture belongs to the "Lucky Seven" group.)

Note—The picture has been brutally mutilated by the Pennsylvania censors. Besides minor deletions, there are four spots where so much was cut out that subtitles to tell the plot were inserted. The practice is so obvious and the titles so poor that the audience laughed out loud. In its local showing, this proved to be a severe detriment to any popularity of the picture. Obviously, the cuts referred to illicit relations of the heroine and her protector. The subtitles sought to infer that despite this, the protector always intended to marry the heroine at some time. The picture, of course, did not contain this angle, but to make it a bit purer for Pennsylvanians, according to state censor standards, the subtitles were put in. Exhibitors in states with censorship should watch the running time.

Not for children, no matter what their ages.

"The Lady Refuses"—with Betty Compson

(RKO, March 8; running time, 72 minutes)

Fairly appealing, but the story is not of the pleasant sort, in that it shows the heroine determined to be a street walker to make her living with, this humiliation being spared her when she accidentally runs into a titled gentleman and is hired by him to rescue his young son from the clutches of a designing woman. The thought of her being hired to win the young man over, too, is somewhat in bad taste, particularly in the scenes where she lures the young man into her apartment; when the young man awakes in the morning and finds himself in a strange place, and before a beautiful strange woman, he starts asking her questions in a somewhat tongue-tied way. But most children will not mistake the meaning of his questions; they will know that he asked whether they had been indiscreet with each other or not. It is the kind of conversation that would not be tolerated in polite society, even though the impolite words are implied and not spoken. The scenes that show the son upbraiding his father and talking to him in disrespectful terms, and even making an attempt to strike him, will not, I am sure, be relished by American parents.

"A Woman of Paris," the picture which Mr. Charles Chaplin produced with great finesse, and which the Authors' League declared a masterpiece, made a box office failure, as HARRISON'S REPORTS predicted it would make, chiefly because a son was shown cursing his mother, telling her, "Damn you!" There are several situations with deep human appeal, the cause of them being the pure love the heroine and the young man's father felt for each other. Gilbert Emery, as Sir Gerald Courtney, is an inspiring type of father—kindly, forgiving, and pure-minded. But John Darrow, as the son, is not always a good example to other children.

The story is by Robert Milton and Guy Bolton; the direction, by George Archambaud. Young John Darrow, should make a hit in pictures with good stories; he has youth, and does good acting. The talk is clear. (Not a substitution)

Children under twelve will be made to laugh; their morals will not be hurt, because they will not understand it. It is not good for children between the ages of twelve and twenty. A very good entertainment for sophisticated picture-goers. Not a Sunday picture for small towns.

"Don't Bet on Women"—with Edmund Lowe

(Fox, Released Feb. 22; running time, 70 min.)

A highly amusing comedy for sophisticated audiences. Though almost every one of the characters, Mr. Lowe in particular, contributes his share in causing laughs, most of the laughs are caused by Una Merkel, who takes the part of an unsophisticated girl, and who does not realize how meaningful are her remarks. She is vigorous and unafraid, and does not understand why she should not act in a certain way. Mr. Lowe is good in his part; and so is Jeannette MacDonald. Roland Young, too, is good in the part of the lawyer:—

The hero has a reputation of being a "lady killer." He engages a lawyer to make a settlement for him with a woman who had threatened suit for breach of promise. The lawyer gives a reception and invites the hero. The hero states that all women are bad. The lawyer, thinking of his wife, disagrees and dares him to kiss the first woman that they would meet. The hero accepts the bet. The first woman to appear before them is the lawyer's wife (heroine.) The hero wants to call the bet off out of respect for the lawyer but the latter insists upon his carrying out the terms of the bet. The heroine learns of the bet and sets out to teach both a lesson. But the hero succeeds in bringing the heroine to the point of capitulation. However, he does not kiss her. The heroine is enraged and accuses him to her husband of having tried to kiss her. The husband, who did not know the truth, is proud. The hero, in order not to disillusion him, admits defeat and pays the bet.

The story is by William Anthony McGuire; the direction, by William K. Howard. The talk is clear.

Children below fourteen will not understand it: some of those between fourteen and twenty will get the meaning. Most adults should enjoy it. Not a Sunday picture.

SUBSTITUTION FACTS: The production number of this picture is 220. On the contract, No. 220 is Janet Gaynor No. 1. It is, therefore, a star substitution.

"Are You There?"

(Fox, February 22; running time, 60 min.)

An exhibitor from Texas writes to this office as follows: "I looked through your reports carefully and never could find a review on Fox's 'Are You There?'"

"Not finding anything on it, we booked it and had to wire another exchange for a picture. It is terrible!"

"It seems to me that you would make a special effort to review the bad ones, for that is the only reason we pay you for this service. The good ones we hear about anyway; the bad ones we are willing to pay to avoid."

"Kindly advise why you have overlooked the worst lemon of the season."

This picture was announced for release on December 14, 1930. Later the release date was changed to November 30. Still later it was withdrawn.

When I received from the Fox Film Corporation the release schedule for the Semi-Annual Index (Pink Section), the picture was not in the list. Nor was it in the schedule furnished by Fox for the February 14 Blue Section. This made me believe that the picture had been withdrawn from release.

When I received this letter I inquired of the Fox Home Office and was informed that the picture is being released only for small theatres and not for first run accounts.

"Dracula"*(Universal, Feb. 14; running time, 74 min.)*

Excellent production! The picture is extremely weird, fantastic and morbid. It deals with the unknown, "undead" people known as vampires, who, although they have died, continue to live on by drinking the blood of human beings. They remain in their coffins all during the day and emerge only during the night, at which time all the gruesome happenings take place. Most of the situations are so terrifying, that they send chills up and down one's spine, especially those scenes in which Dracula the vampire, overpowers his victims by hypnotizing them; he then bites into their throats and drinks their blood, after which they die. He assumes the form of a vampire bat and in that way enters the homes of his victims without being detected. When he is followed by some one, he assumes the form of a wolf. Bela Lugosi, in the role of Dracula, makes the part extremely convincing and horrible. The action takes place in England.

The story revolves around Dracula, who, although dead hundreds of years, lived on by drinking the blood of human beings. He did with his victims as he pleased, and through some of them, managed to get at other victims by hypnotism. He desired to put the heroine under his control. But he found that he was being thwarted by a friend of her father's, a famous scientist, who was aware of the fact that Dracula was a vampire. He found this out by looking into a mirror and noticing that Dracula's image did not reflect in the mirror. Dracula tried to put the scientist under his power, but because of his strong will power, and by scaring Dracula off with a cross, the scientist managed to get away from him. The scientist revealed to the heroine's father that the only way to rid themselves of Dracula was to find out where the coffin was in which he reclined during the day and to drive something into his heart, in that way finally killing him. This place the scientist, with the help of the hero (sweetheart of heroine) finally discovers, and he does away with Dracula as he said he would. When this is done, the heroine, who had been under the power of Dracula, is brought back to her senses and regains her own personality, much to the hero's joy.

The plot was adapted from the novel by Bram Stoker and the stage play by Hamilton Deane and John Balderston. It was very well directed by Tod Browning. In the cast are Helen Chandler, David Manners, Dwight Frye, Edward Van Sloan, Frances Dade, Herbert Bunston and others. The talk is clear.

Many children under the age of fourteen years will have nightmares after seeing this picture; a thrilling picture for most adults. (Not a substitution.)

"The Single Sin"*(Tiffany, rel. Feb. 23; running time, 72 min.)*

Well directed and acted, but the story is unpleasant; it shows the heroine in constant fear lest the villain, who had been blackmailing her, reveal to her husband her past, which was unsavory—she had been immoral and had been sent to jail once for bootlegging. In the closing scenes, one of the characters is shown, (by implication,) deliberately running the villain down with his automobile and killing him so as to prevent him from revealing to the husband of the heroine, whose real friend he was, her past. Since such an act is plain murder, regardless of the motive, the picture teaches that the way to put an end to the activities of bad people is by murdering them. Not a very good moral. The emotions of sympathy and tender pathos are appealed to here and there but this is impotent to efface the unpleasant feeling:—

The villain bears a grudge against the heroine, formerly a bootlegger, and a convict, because, on the strength of her testimony, he had been made to serve two years in the penitentiary. For a while he blackmails her by threats of exposing to her husband that she had been a jailbird. He applies to her husband for a chauffeur's position and obtains it. She meets the hero, an old friend, who had become a manufacturer of motor boats, and, when the latter asks her to tell him the reason of her troubled appearance, she tells him the facts about the villain. The hero advises her to make a clean breast of her past to her husband so as to neutralize the effect of the villain's revelations. The villain has a last scene with the heroine and then leaves her house to go to her husband. The hero's chum, having learned of the villain's intentions, drives fast in the hero's automobile, overtakes him before he had reached the heroine's husband, and kills him by running him down with the machine, the matter appearing as a mere accident.

The story is by A. P. Younger; the direction, by William Nigh. Kay Johnson is the heroine, Bert Lytell the hero, Paul Hurst the chum, Holmes Herbert the husband, and Mathew Betz the villain.

Demoralizing for children; bad for adults.

SUBSTITUTION FACTS: In the work sheet, June Collyer, Jack Mulhall and Doris Kenyon are promised as the stars. It is, therefore, a star substitution.

"Lonely Wives"*(Pathe, released Feb. 22; running time, 85 min.)*

A well produced picture founded on a risqué theme. There is a great deal of comedy, caused chiefly by the situations where a wife finds herself with a man she thinks is her husband when he is not, her mistake being caused by the extreme likeness of the stranger to her husband. A great deal of the talk revolves around the hero's efforts to explain in chewed words to his friend, whose identity he had assumed, that no indiscreet incident had happened the night before when he spent the night at his (the friend's) home with his wife. The wife's mother, too, contributes her share of the comedy in looking after the interests of her daughter by impliedly reminding her "son-in-law" as well as her real son-in-law of his conjugal duties towards his wife. There are many laughs in the closing scenes, where the two men are in the house, though in different rooms, and where the butler is shown bewildered because of the instructions he had been receiving from one of the "twins" and of the other twin's blank expression when he mentioned to him the instructions "he" had given him. At times, the butler is made to think that he was seeing visions, and that the liquor he had been drinking freely was the cause of it all.

The plot is a sort of bedroom farce, with the bedrooms shown very little. It was taken from A. H. Wood's stage play, and was directed by Russell Mack. Edward Everett Horton takes the parts of the two men who look alike. Esther Ralston, Laura La Plante, Patsy Ruth Miller, Spencer Charters and others are in the cast. The direction is good; and so is the acting. The talk is clear.

NOTE: This picture is sold by Pathe as a special; it does not belong to the 1930-31 contracts.

"Kept Husbands"—with Dorothy Mackaill*(RKO, released Feb. 22; running time, 86 min.)*

A pleasing little picture, revolving around the marriage of a poor Yale graduate with the daughter of an extremely wealthy man. It should appeal particularly to young hard working men, who will be pleased to see a poor young man rise to the top, where they aspire to reach. The action conveys a good moral lesson in that the young hero is shown as a real man, whom wealth cannot spoil. The love affair is charming:—

A young iron worker (hero) saves the lives of other workers at the risk of his own. The heroine was listening to her father describing the heroism of the hero, whom he had invited to his house for dinner that evening. The heroine expected to see an ill-mannered, uncouth man, and is surprised to learn that he is a Yale graduate, and famous as a former half-back on the Yale football team. She is attracted by him and then and there decides that she will marry him. Her father, knowing the character of the hero, laughs at her and tells her that he will never propose to her; but she counters him by stating that she will propose to him herself. She does and eventually induces him to marry her. The hero tries to desist becoming an idler, a "kept" husband, and when he is unable to do so he has a quarrel with her and decides to leave her, telling her that he does not like her set. The hero calls on her father, but the father suggests a way out; he sends him out of town to superintend a big job for the company, and then calls on his daughter and points out to her the mistake she had made in letting her husband, one of the finest young men ever born, slip out of her hands. This brings her to her senses and she decides to go with her husband wherever he would go, and to share his hardships as well as the joy of his success.

The story is by Louis Sarecky; the direction, by Lloyd Bacon. Joel McCrea plays opposite Miss Mackaill. Robert McWade, Clara Kimball Young, Mary Carr, Ned Sparks (who contributes much "dry" comedy) and others are in the cast. The talk is clear.

Good for adults; fair for children between fourteen and twenty; younger children will not care much for it.

Note: This picture is "Special No. 3." Since the "Specials" were sold without star or story, they cannot be declared substitutions.

AGAIN ABOUT THE COPYRIGHT LAW

"We are wondering," writes me an Iowa exhibitor, "if you have heard how many Iowa exhibitors have been caught with the copyright law. A salesman told me yesterday that sixty-five of them have been notified to appear in Des Moines on account of violation of this law. Fortunately we are not among them."

"When we go to the exchanges none can talk intelligently on the subject; all that seems to be in their minds is that we must pay for holding over a film."

There is no reason why an exhibitor should hold a film over without the consent of the distributor. The act is no different from that of a man who buys a suit of clothes, pays for a suit of clothes, and goes away from the store carrying two suits of such clothes. But HARRISON'S REPORTS objects, as it has always objected, to the distributors' constituting themselves courts of law and demanding that the penalty an exhibitor should pay should be what is prescribed by the copyright law—\$250 for each violation. Acting as courts of law is beyond their powers and may lead to abuse.

As it was stated in the issue of February seven, on page 23, Mr. Abram F. Myers, president and general counsel of Allied States, has petitioned the Senate Committee on Patents to insert two amendments in the Vestal Bill (H. R. 12549) now before Congress, one providing for the violator of the copyright law to be assessed only the provable damages, and the other for the elimination of the music tax on the seating capacity of the theatre when the owner of the copyright has exacted a fee from the producer of the picture for the right to record the sound on the film.

If you have not yet done so, communicate at once with your Senator asking him to recommend to the Committee that the Myers amendments be adopted. This is what Senator C. C. Dill, a member of the Senate Committee on Patents, suggests in a letter to Mr. Myers. The amendments eliminating the seat tax particularly should have your whole-hearted support, for it means the saving of a great deal of money every year.

AGAIN ABOUT THE UNRELIABILITY OF TRADE PAPER FIGURES ON GROSSES

Last week I gave you a fair idea as to the unreliability of the box office receipts as printed in *Variety* and *Motion Picture Herald*. But the figures I gave you were taken only from one zone. This week I am giving you figures from other zones, of other pictures, taken at random. It was hard work to compile these figures, but there is no work too hard for me if I am to save you money by exposing charlatanisms.

Chicago

CHICAGO: "Morocco," shown at the McVicker: In the first week, *Variety* gives \$44,400, and *Herald* \$36,700; or \$7,700 more than the *Herald*. In the second week, *Variety* gives \$31,900 and *Herald* \$27,600; or, \$4,300 more. In the third week, *Variety* gives \$25,300, and *Herald* \$19,350; or \$5,950 more.

MIN AND BILL, shown at the Orpheum: *Variety* gives \$4,900, and *Herald* \$3,850; or \$1,050 more.

THE COHENS AND THE KELLYS, at the Palace: *Variety* gives \$23,000, and *Herald* \$19,950; or \$3,050 more.

BLUE ANGEL, at the Roosevelt: For three days, *Variety* gives \$14,500, and *Herald* \$12,130.

THE CRIMINAL CODE, at the State Lake: *Variety* \$19,000; *Herald* \$30,075. The *Herald* figures are \$11,075 more than those of *Variety*.

Minneapolis

BLUE ANGEL, at the Century: *Variety*, \$11,100; *Herald*, \$3,000. *Variety's* figures are \$8,100 more.

CHARLEY'S AUNT, at RKO: *Variety*, \$14,000; *Herald*, \$18,000—*Herald* gives \$4,000 more.

MEN ON CALL, at the Lyric: *Variety*, \$3,200; *Herald*, \$1,200.

Baltimore

THE ROYAL BED, at Keith's: *Variety*, \$10,000; *Herald*, \$5,520.

SHE GOT WHAT SHE WANTED, at the Auditorium: *Variety*, \$5,000; *Herald*, \$2,420.

Indianapolis

HER MAN, at the Indiana: *Herald*, \$25,000; *Variety*, \$20,000.

REMOTE CONTROL, at the Loew's Palace: *Herald*, \$12,000; *Variety*, \$9,000.

Denver

REDUCING, at the Denver Theatre: *Variety*, \$23,200; *Herald*, \$18,000.

MOTHER'S CRY, at the Paramount: *Herald*, \$9,200; *Variety*, \$6,700.

Washington

ONCE A SINNER, at the Fox: *Variety*, \$23,400; *Herald*, \$20,300.

THE ROYAL BED, at the RKO: *Herald*, \$7,800; *Variety*, \$5,500.

Boston

THE GANG BUSTER, at the Metropolitan: *Herald*, \$42,000; *Variety*, \$28,700.

THE ROYAL FAMILY, at the Olympia: *Herald*, \$15,500; *Variety*, \$7,200.

Kansas City

BLUE ANGEL, at the Newman: *Variety*, \$12,200; *Herald*, \$10,625.

Los Angeles

MOROCCO, at the Chinese, on the Seventh week: *Herald*, \$13,000; *Variety*, \$12,000.

SCANDAL SHEET, at the Paramount Theatre: *Variety*, \$25,000; *Herald*, \$23,000.

HELL'S ANGELS, at the United Artists, during the second week: *Variety*, \$10,000; *Herald*, \$9,000.

GOING WILD, at the Hollywood: *Variety*, \$17,000; *Herald*, \$16,500.

You will notice that the difference of the figures given by the one paper from those given by the other is not small, such as for example, ten, fifteen or even one hundred dollars; it runs up to thousands.

You may ask: Which paper is right, and which wrong?

Both papers are wrong. Occasionally they may get the correct figures; but in nine out of each ten instances, they have them wrong.

That the figures are wrong may be surmised by any one when he notices that the numbers printed are always "round"; fractions of a dollar, or of one hundred dollars, are never printed, as they would be if the figures were accurate.

When a bill is introduced in the legislature of your state taxing theatre receipts five per cent, or ten per cent, or even more; or if there are introduced bills of other nature, adverse to the motion picture industry, condemn no one but the national trade papers for printing false figures about picture receipts. Your legislators are led to believe that every one connected with the motion picture industry is a millionaire, and that an industry composed only of millionaires should be taxed heavily in order that the financial difficulties of your state may be relieved.

There would be some excuse for the misleading figures if there was no way for the trade papers to get the correct figures; but since it is possible to print the correct figures, such excuse does not exist. For instance, every producer maintains a staff of accountants. Some of them engage even outside certified public accountants to go over their books. The trade papers should demand that the producers furnish them with certified statements of the box office receipts of their pictures. If the producers will refuse to furnish such statements, then the trade papers should end the practice of printing false figures.

This article will not, of course, induce the trade papers to discontinue their practice—it is hard for one to reform a woman who has spent her entire life in sin; but at least I can enlighten you of the fact that the figures of picture grosses they print are false and misleading so that you may be guided accordingly.

AGAIN ABOUT PERCENTAGE

One other matter that came up for discussion at the meeting of the organized exhibitors in Philadelphia recently was the exorbitant percentage rate they were compelled to pay to Paramount for the Harold Lloyd picture, "Feet First," and the failure it made at the box office. None of them was able to get the picture for less than forty per cent of the gross receipts for the distributor.

There are few pictures that are worth more than twenty-five per cent of the gross receipts to the distributor when you take into consideration the other items of expense that are required with percentage pictures. So make it a point never to pay to the distributor forty per cent of your gross receipts.

HARRISON'S REPORTS

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No. 9

DOES IT PAY TO ADVERTISE?

The Paramount picture, "It Pays to Advertise," is nothing but a billboard of immense size. I have not been able to count all the nationally advertised articles that are spoken of by the characters; but some of them are the following: Boston Garters, Arrow Collars, Manhattan Shirts, Colgate Cream, Gillette Razors, B. V. D.'s, Hart, Shaffner & Marx clothes, Listerine, Victor phonographs, Murad cigarettes, Florsheim shoes, Dobbs hats, Forhans toothpaste, and others. But the most subtle thing is the brand, "13 Soap. Unlucky for Dirt." A trade mark such as this does not, of course, exist; but I understand that Paramount has made the picture for the purpose of making a trade mark out of it. My information is to the effect that Colgate has offered \$250,000 for it, and that Paramount is asking \$500,000. I understand, in fact, that Paramount has decided to make a regular business out of creating trade marks and then selling them.

In "No Limit," there is mention of Lord & Taylor, the famous department store in this city.

I have been informed that Publix has closed a contract with India Tea Growers Association, Texas Oil Company, and other concerns, and that it is soon to have shorts advertising Lysol.

Warner Bros. has closed a contract to advertise Listerine. At the Strand Theatre, New York, this week, they are showing a short called "Graduation Day in Bugland," which is an advertisement for Listerine. At the conclusion of this short, when the name of Listerine was flashed on the screen, there was a hum of disapproval throughout the audience. The feature picture on the same program is "Father's Son." In this picture they advertise several nationally known magazines, namely: *Literary Digest*, *Forbes*, *Review of Reviews*, the *National Geographic Magazine*, the *Magazine of Wall Street*, and others.

Vitaphone Varieties contain in the introductory titles an advertisement for Brunswick.

Metro-Goldwyn-Mayer, too, has decided to go into the advertising reel business. In "The Easiest Way," two magazines are advertised, *Photoplay*, and *American Weekly*.

The industry today presents the sad appearance of a dearth of men with real brains. There is not one of the old guard who has risen to the occasion; has realized that the industry is being wrecked by this advertising orgy.

Some of these days the picture-going public will revolt and will throw rotten tomatoes on the screen in retaliation, ruining thousands of dollars worth of property. We shall inevitably come to this, unless the leaders of the industry see the precipice that lies ahead of them.

To prove to you how hostile are the picture-goers to advertising, open or subtle, let me call your attention to the fact that, in the RKO Special, "Cimarron," which is shown at the Globe, this city, as a roadshow, the name "Texaco" appears on a truck in the scenes that depict an oil field. When this part of the picture is shown, the audience hums disapprovingly, in the same way as they have done at the Strand. A friend of mine, who saw the picture the other day, told me that he had heard those around him say: "Ha-a-a-a! That's an ad! Every picture has an ad nowadays!" And RKO has not received any money for it, as I have been informed reliably; it has been used only for atmosphere. But the public are so tired of subtle advertisements in pictures that they are now disapproving everything that looks like a paid advertisement.

It should be an education if the leaders of the motion picture industry go to these theatres to get the reaction of the public; they should save millions of dollars, for unless they discontinue the practice the box office

receipts will dwindle to such a point that what profits they make out of the advertising reels and the subtle advertisements that are put into the features as well as the shorts will not make up the losses.

Many of them point out to the radio; they say that the public has become accustomed to it and do not protest. This is not so; they protest, by shutting off the radio or by switching to some other station.

But even if it were not so, the motion picture industry cannot be compared with the radio. The public are lenient toward radio because, although the radio entertainment costs thousands of dollars, they get it free; but they pay an admission price to see motion pictures.

This paper will advise its subscribers and all independent exhibitors to keep their screens clean of advertisements of this kind; they should feel proud of them. There was a time when big producers felt proud of their screens, too, but the circuit idea has warped their minds to the point of permitting a change of policy. Two years ago, who would have believed that the Paramount Theatre would turn its screen into a billboard?

As you were advised in last week's issue, you should inform the distributors from whom you have bought film that you forbid them to use your screen to show commercial advertisements on, and that, in case they should "post bills" on your screen, you would invoke the Bill Posting Law, and in addition you will sue them for damages for "trespassing on your property," or for appropriating your property without your permission. Remember that there is a Bill Posting Law in every state, protecting the rights of property owners; if any one should paste a poster on a fence, or board, or building on which there is a sign reading, "Post No Bills," the consequences are serious. The same should hold true of your screen.

AGAIN ABOUT MGM'S "THE LUCKY SEVEN"

In last week's issue I told you that "The Easiest Way," one of "The Lucky Seven" Metro-Goldwyn-Mayer Distributing Corporation is offering to you in place of the seven pictures it has decided to drop from its production schedule, is of mediocre quality.

"Dance Fools, Dance!" is scheduled for a run in this city shortly—perhaps in a week or so.

"Among the Married" was finished, according to *The Hollywood Filmograph*, January 24. It is the old Vincent Lawrence stage play, which deals with married people, who exchange husbands and wives. The dialogue is supposed to be clever.

Production of "Shipmates" and of "Stepping Out" were started January 31; they ought to have been finished by this time. If so, it will not be long before they are shown in this territory.

"Stepping Out" deals with two married couples, each of whom had been married for sixteen years. The wives decide to go away on a vacation. As they had forgotten one of their valises, they return home and find their husbands having a great time with two gold-diggers. Elmer Harris is credited as the author.

"Shipmates" is being produced with the star announced—Robert Montgomery. It is a sort of "Midshipmen," the picture in which Ramon Novarro starred. Malcolm Stuart Boylan wrote the story.

"Lullaby," which is to be founded on the stage play by Edward Knoblock, has not yet been put into production. It would be well if it were never produced, for it was a demoralizing play. It is the story of a middle-aged harlot, who plies her trade in North Africa.

(Continued on last page)

"The Naughty Flirt"

(First National; release date, Jan. 11; running time, 56 m.)

Mediocre program fare! The players are generally of average calibre and the whole picture shapes up as material of little value. Alice White shows very little ability, and the supporting cast is more or less handicapped by a poor story. In a few spots the direction improves but generally it lapses into an unimaginative rut:—

The heroine (Alice White) pursues a young law clerk (Paul Page), in her father's employ. In the past she had been successful in her flirting conquests, but this time she runs up against a stone wall. Finally, the hero succumbs and admits his love for her, but he is led to believe that it is a trick on her part. He leaves her, disappointed. The heroine, undeterred, continues her conquest by working as a clerk in the same office as the hero. Still the latter refuses to fall for her wiles, although he really loves her. When he sees that she is honest in her love for him, however, he does admit his love and the engagement is announced. Meanwhile, another suitor for her hand, because of her wealth, conspires to break up the romance. Through a ruse, the hero is found in the bedroom of the other suitor's sister. The heroine, disillusioned, is unhappy to see this, and returns to her former irresponsible mode of living, trying to forget her former love. This continues for quite some time until the hero, thinking the heroine is entering into a hasty match with his rival, interrupts the marriage. The hero again realizes that the heroine loves him, and all is well.

Edward Cline directed the story. Alice White, Paul Page and Myrna Loy head the cast. Sound is average. Suitable for children and adults. Good for Sunday nights. But on the whole, mediocre. (Out-of-town review. Not a roadshow. Not a substitution.)

"Father's Son"

(First National, March 7; running time, 75 min.)

Powerfully human! There are, in fact, situations where it will be hard for most picture-goers to suppress their emotions. Many of such situations portray the strong attachment between the family doctor and the heroine's young son, who was misunderstood by his father, a man dull of business and of form, but of very little sympathy for his son. Another such situation is where the father, unable to bear lonesomeness any longer, calls on his wife and his son and, telling them that he needs them, asks them to go back to him. The emotional feast reaches its highest point where the father, when his young son informs him that the doctor and he were going fishing the following day, asks that he be taken along; the boy's eyes open wide, and almost glisten:—

The father, a successful big business man, adhering to form strictly, is impatient with his son, about ten, and frequently injures his feelings. The mother is entirely in sympathy with her boy, whom she understands, and although she loves her husband, too, she takes her son and leaves him rather than allow him to hamper the natural growth of her boy by too many restrictions. The boy becomes attached to the family doctor, who understands and sympathizes with him; the two become inseparable friends. The father, left alone, misses the little annoyances of his son and calls on them to beg them to go back to him. They go back.

The plot has been founded on the novel, "Old Fathers and Young Sons," by Booth Tarkington. It was directed by William Beaudine. Lewis Stone is the father, Irene Rich the mother, Leon Janney the inimitable young son and John Halliday, the doctor. Mickey Bennett, Gertrude Howard and others are in the cast. The talk is clear.

Suitable for children of all ages, and for adults, too. Excellent Sunday show. A good lesson for parents. (Not a road show. Not a substitution.)

"My Past"

(Warner Bros.; release date, March 14; time, 68 min.)

Mediocre! The players are capable, and the direction is skillful, but the story is poor. It seeks to border on the risqué and sensational, but does nothing except handicap the players. Bebe Daniels, Lewis Stone and Ben Lyon are intelligent, but with material of this kind they can do little. Neither can the director, although he tried hard to do something with it:—

The heroine, an actress with a past, returns to a friendly relationship with the elderly member of a prosperous steel company. The latter wants to marry the actress. His intentions are honorable. The hero, junior partner in the firm, can see nothing but business, but when the actress sets out to interest him he succumbs, though married. He tells

her that his wife is seeking a divorce. Actually, he just wants to play around. The actress falls in love with him. Just when their happiness is increasing, the wife returns, and the affair ends, with the hero going back to his wife. Meanwhile, the senior partner, dutiful, tries to make the actress forget. Because of her gratitude toward him, she intimates that eventually she will marry him. The hero's wife decides to divorce him. When the hero goes to tell the actress the news, she spurns him. But because she can hide her heart's desire no longer, and for the reason that the hero says he knows everything about her life, she accepts. The hero, however, when he understands that this will prove a great disappointment to his partner and friend, leaves the country. Weeks later the actress, travelling for her health on the senior partner's yacht, with friends, arrives at the Riviera, where, unknown to her, the hero had been residing. She is taken ashore, and meets the hero. Again they tell each other of their love, but because the actress had promised her love to his partner, and friend, they decide not to do anything to hurt him. While they are preparing to say goodbye, they see the boat sailing. They realize that the elderly partner had arranged the meeting to bring them their real happiness even at the cost of his.

The plot has been based on the novel "Ex-Mistress"; Roy Del Ruth directed it. Bebe Daniels is the actress, Lewis Stone the elderly partner, and Ben Lyon, the hero. Joan Blondell, Albert Gran, and others are in the cast. Sound is good. (Out-of-town review. Not a roadshow.)

Not suitable for children. Not a Sunday show; it might prove offensive to many people. (Not a substitution.)

"It Pays to Advertise"

(Paramount, Feb. 28; running time 64 minutes)

Ordinarily, "It Pays to Advertise" might have been tolerated by picture-goers as a fair evening's entertainment of the program grade, for it deals with the unexciting adventures of a wealthy man's young son, who sets out to make a success in life without his father's help; but one hardly hopes that it will be accepted as such now because it is filled with advertisements. On the contrary, it may irritate people.

For the number of nationally advertised articles in it, the reader is directed to the editorial printed in this issue. It may be added that Simmons' beds, and Beyer's aspirin are additional articles advertised.

The story deals with the hero, who decides to become a rival of his father in the soap business. Even though he does not own even a single cake of soap, he starts advertising his brand, "13 Soap, Unlucky For Dirt." He creates a demand for this brand of soap and eventually forces his father to pay him a big price for it.

The plot was taken from the stage play by Roi Cooper and Walter Hackett. It was directed by Frank Tuttle. Norman Foster is the hero, and Carole Lombard the heroine. Skeets Gallagher, Eugene Pallette, Lucien Littlefield, and Louise Brooks are in the cast. (Not a substitution.)

Nothing shown in it will harm the morals of children. Note: Because of the advertisements, it is my belief that an exhibitor may reject it. At any rate, this is a proof of how dangerous it is for an exhibitor to buy from a distributor "unmarked" pictures; he does not know what he is going to get.

"Desert Vengeance"

(Columbia, Jan. 25; running time, 63 min.)

A slow-moving Western. There is only one suspenseful scene; it is where the hero and his gang are surrounded by their enemy gang and shoot it out to the finish. Neither the hero nor the heroine arouse much sympathy because he is presented as an outlaw and she as a clever crook, and even though at the end they both see the error of their ways their actions before that point make the spectator unsympathetic towards them:—

The hero, after learning that he had been duped by the heroine and her confederate, takes them to his supposed "mine," without letting them know he is aware of their game. They arrive at his town only to discover that he is an outlaw and that they are stranded. The distance to the railroad station was forty miles across a desert, and as the hero's horses were being watched they could not steal a horse to enable them to get away. The hero and the heroine eventually realize that they love each other, and after a terrific gang fight in which all the hero's friends are killed they remain together.

The story was written by Stuart Anthony. It was directed by Louis King. In the cast are Barbara Bedford, Douglas Gilmore, Al Smith, Ed Brady and others. The talk is clear. Not quite suitable for children.

"The Great Meadow"

(Metro-Goldwyn-Mayer; release date, Jan. 24; time, 79 m.)

A worthy effort of a historical picture. It depicts the struggles of a band of American pioneers. The players are competent, the story different and is well handled. There is, however, a tendency to lag. But because the attempt is auspicious, the story is a refreshing change from the usual run of society drama and gangster stories; and because the players seem so sincere in their interpretation of a historical story, "Great Meadow" deserves praise.

The story tells of the struggles of a band of pioneers, who, in 1777, left Virginia to seek the Great Meadow of Kentucky. The hero and heroine, just married, start with the group. Their hardships are many, their sufferings great, but their pioneer spirit carries them through the difficult Indian country to the military outpost in the new land. Here the hero and heroine live happily in their rude home. One day, while the heroine and the hero's mother are in the field, an Indian attacks the former. The latter gives her life to save her son's wife. The Indian scalps the mother, and escapes. A baby is born to the couple, but the fact that the Indian had committed such a terrible crime haunts the hero. He determines to kill that Indian and leaves his wife alone with the baby, promising to come back soon. For months he travels until he meets the Indian; he kills him but he is captured. Meanwhile, two years have passed, and the heroine, having heard that her husband had been killed, and because she cannot stand the rigors of pioneer life alone, marries a former suitor. She is happy with her new husband. One day, the former husband returns. The law of the wilderness says the wife must choose. Duty tells her to stay with her second husband, but the latter, seeing that her heart is with the hero, gives her up, and leaves.

Charles Brabin has directed it with skill from a story by Elizabeth Madox Roberts. Eleanor Boardman, John Mack Brown, Lucille La Verne, William Blakewell, Russell Simpson, Helen Jerome Eddy, Anita Louise and others are in the cast. The historical background is interesting. The photography is excellent. The sound is good.

Good for children of all ages; and for adults. Excellent for Sundays in small towns. (Out-of-town review.)

"The Last Parade"—with Jack Holt

(Columbia, Jan. 31; running time, 83 min.)

A powerful gangster melodrama. It has human interest and pathos, mixed with comedy, which is caused mainly by two friends "kidding" each other. Although the picture deals with rackets and gangsters, it is not as demoralizing as other gang pictures, because the hero was practically forced into it. He came back from the war, with the loss of an eye, and had to choose the racketeering profession or starve, being turned down by every one he knew when he requested a job. The good moral always prevails, for the hero's two friends, his buddy and the girl he loved, plead with him to leave the racket and live a decent life, which he eventually does, only to meet his doom. After all, the hero is not a hardened criminal. There are some gruesome sights, such as the hero's walking to the electric chair, and the one where it is implied that the heroine's brother, a mere boy, is killed by the rival gang:—

The hero and his buddy, a policeman, are in love with the same girl; they had met her in France during the war. But she is equally fond of both men. The hero, disgusted at being unable to find a job, becomes a racketeer; he conducts a high class cabaret. The heroine's brother, a young newspaper boy, publishes a story about a well known racketeer, an enemy of the hero's. He is warned by this racketeer to desist, otherwise they will kill him. When the hero hears of this he warns the racketeer that, if any harm comes to the boy, he will kill him. The heroine pleads with the hero that if he will leave the racket she will marry him. He consents to this and just as he is about to leave with the heroine for California he finds out that the young boy had been killed. He carries out his promise and kills his enemy. He is caught and sentenced to the electric chair. His two pals accompany him as far as the door of the death room.

The story was written by Casey Robinson. It was directed by Erle C. Kenton. In the cast are Tom Moore, Constance Cummings, Gaylord Pendleton, Robert Ellis, Earle D. Bunn and others. The talk is clear. (Not a substitution.)

Not suitable for children.

"East Lynne," with Ann Harding, Fox: A powerful human interest story, dealing with mother love. It has been founded on the famous novel. Review next week.

"Body and Soul"—with Charles Farrell

(Fox, Feb. 15; running time, 86 min.)

There is considerable merit to this picture for theatres that are not particular in sex matters, for the story deals with a sex phase of life. Because of the fact that the hero is presented as a World War aviator, there are naturally thrills in the situations where flying is resorted to. The picture succeeds in holding the interest well throughout.

The hero, a flyer in the Royal Flying Corps, is presented as having ridden with a chum of his, who had been ordered to destroy a German observation balloon. The chum had suddenly been seized with fear, and the hero wanted to encourage him. During the battle with the Germans, the chum is shot and killed and the hero takes control of the ship. He succeeds in destroying the balloon, but lands behind the German lines. In order to enable the dead chum to get the credit, the hero starts the engine, and lets the ship go, with the dead chum in it. There is a crash with a German machine. The hero succeeds in reaching the Allied lines. The hero, in London on furlough, seeks to find his dead friend's sweetheart, whom he knew only as Pom Pom, so as to deliver to her certain mementos. A woman appears at his hotel and gives him the name Pom Pom. Soon they fall in love with each other, and Pom Pom, feeling that it might be the last time she would see him, surrenders to him. As soon as the hero reaches the front he is sent for by his superior officer and is informed that Pom Pom is a spy. The hero is unwilling to believe it. In the end, however, it proves that the would-be Pom Pom was really the wife of the dead aviator, and that the real Pom Pom was the spy. The hero marries his dead chum's wife.

The plot has been founded on the play by Elliott White Springs and A. E. Thomas; it was directed by Alfred Santell. Elisa Landi plays opposite Mr. Farrell. Myrna Loy is the spy.

Not suitable for children between twelve and twenty.

Substitution facts: The production number is 225. On the contract, No. 225 was attached to "Movietone Follies of 1931," which was described as a "Musical Extravaganza," and since "Body and Soul" is not such a picture it is a story substitution; but the picture was sold without a star and is delivered with Charles Farrell.

"Rango"

(Paramount, March 17; running time, 64½ min.)

Sumatra, which lies in the Malay Archipelago, is the only place in the world where monkeys and tigers cohabit the same forest. There is naturally a struggle between the two species of animals, the tigers to eat the monkeys for food, and the monkeys to escape with their lives from the tigers. Into this island, Ernest B. Schoedsack, Producer of "Monana," "Grass," and "Chang," went to take a picture of this struggle. In the narrative there appear two characters,—a father and a son, natives. Also an ape, and his son (Rango). The native father teaches his son how to shoot straight, for he feels that it is the son's only safeguard should he ever come face to face with a tiger, as he often comes in the picture. Mr. Schoedsack has succeeded in making his story appealing by showing several scenes with the young ape acting almost like a human being; the ape likes to be fondled, and seems to have feelings like a human being. In the scene where the tiger attacks the poultry, the young ape, who hears the growling of the tiger, hurdles himself near the sleeping son of the native, and covers himself with his blanket. There is comedy in the scene where the father ape, opening the door of the native's hut, which stood on stilts, proceeds, while no one is in the hut, to help himself with the stored food. After gorging himself, he leaves with Rango. Soon myriads of monkeys from every point of the forest swarm into the cottage and consume everything the ape and his son had left. There are several scenes where tigers are ready to attack monkeys; they are thrilling. The most thrilling situation, however, is towards the end, where the young native is shown about to be attacked by the ferocious tiger, after he had killed Rango. He manages to unleash the water buffalo, who attacks the tiger and gores him. There is tragedy in the sight of the ape father sitting on the tree, watching for his son, oblivious of the fact that he is never to return.

The picture should appeal to children and to cultured picture-goers, particularly to lovers of animals. In fact, children should be made to see it; it is a great education for them. The rank and file will appreciate it only fairly. It is not a woman's picture: at the Rivoli four men to one woman go to see it; and of the women, half go with their children.

She takes all sorts of men, whites or yellows, except French sailors, because she had a son in the French service. One day a French sailor comes to the place and demands "amusement"; but she refuses his request, telling him that she had a son in the French Navy and for all she knows he might be her son. He becomes so enraged at this suggestion that he curses her and beats her. (When it was presented on the stage this scene was so brutal, so revolting, that theatre-goers, though hardened and sophisticated, left the theatre.) In resisting his demands, she is forced to shoot him.

The play opens with a prologue in which this woman is shown trying to dissuade a young girl from taking a false step. In order to persuade her, she relates the story of her life, which is the play.

The play may, of course, be changed before being put into picture form. But it is hardly possible to change it enough to make a pleasant picture out of it.

"The Man In Possession," which is the stage play by H. M. Harwood, and which played in New York, has not yet been put into production, either. The nature of the story is as follows: In England, there is in existence a law that gives a creditor the right to petition the court to place a custodian, called The Man in Possession, in the house of a man that owes him money until the debt is paid. In accordance with the provision of this law, the hero, son of a wealthy man, out on his own, takes a position as a Man in Possession and is placed in the home of the heroine, who owes a debt. Eventually the two fall in love with each other and everything is settled satisfactorily.

I have not been able to get any information about "The Great Lover."

"The Easiest Way" and Lullaby" are being offered in the place of the two canceled GOLDEN OPPORTUNITIES, "Merry Widow" and "Naughty Marietta," which are percentage pictures. Metro-Goldwyn-Mayer should pay you to show them, for the harm these two pictures may do to your business may be great.

LEGISLATION AGAINST "PROTECTION"

A bill outlawing protection has been introduced in the legislature of North Carolina.

This is a good beginning. HARRISON'S REPORTS only hopes that the exhibitors of other states will follow the example of the North Carolina exhibitors and work for the passage of anti-protection legislation.

For years the exhibitors have been complaining against the practice of circuit theatres of holding of film from the independent exhibitors unreasonably long, but the producer theatre owners have ignored these protests, just as all the producers ignored the protests against the system of arbitration introduced in the industry. But just as they suffered in the matter of arbitration, so will they suffer in the matter of "protection," for the system is illegal and some of these days the Government will step in and take the matter to the courts, where the influence of the producers cease. They will then regret that they did not pay attention to wise counsel.

If the producer theatre owners know what is good for them, they will voluntarily make concessions on the "protection" question so that others may be able to make a living; if they should show the same short-sightedness they will soon regret it, for the independent exhibitors are determined, as the North Carolina exhibitors have given them an inkling, to foster legislation that will destroy "protection" entirely.

AGAIN ABOUT THE ILLEGALITY OF THE OLD STANDARD CONTRACT

On February 2, I received the following letter from Edward G. Levy, Secretary of M. P. T. O. of Connecticut, whose address is No. 152 Temple Street, New Haven, Connecticut.

"Today I received word from Judge Allyn Brown sitting at Superior Court, New London County, Connecticut, that a motion made by me last Friday to strike from the files a substituted complaint introduced by Radio Keith Orpheum Distributing Corporation in its case against the Breed Theatre, Norwich, Connecticut, was granted. This means that the Radio Keith Orpheum Distributing Corporation must either withdraw its suit or press the matter and lose the case with costs to the defendant exhibitor.

"I have been settling many cases for exhibitors up here, but this is the first case that went before a judge in Connecticut. It seems to indicate the attitude of our

State Courts toward the Standard Exhibition Contract and alleged violations of it. Over \$5,000 for unplayed pictures was claimed by RKO from the exhibitor, and although we had several defenses, just this one attacking the complaint itself was sufficient to win out.

"Radio Keith Orpheum has ten days to appeal, but I don't believe they will proceed further."

In a subsequent letter, dated February 13, Mr. Levy informs me that the complaint was prepared by the attorney for the distributor upon, what is known, "common counts writ." Later he filed a substituted complaint, which set out the specific contracts upon which the claims of the plaintiff were based.

"As attorney for the theatre," Mr. Levy writes, "I immediately made a motion to have these contracts thrown out as evidence, and the courts granted that motion. The distributing company had no other remedy, and was compelled to withdraw the suit, which was done yesterday.

"I hope this information will be of value to some of your subscribers."

This paper prints these facts to help several exhibitors release themselves from the old contracts out of a desire, not to aid the exhibitors in breaking contracts, but to discourage unlawful acts. The old standard contract was conceived in inequity, and even criminality, as Judge Miles said, and was enforced by methods Judge Thacher declared illegal. In this he has been upheld by the highest court in the land. Since the contract, then, was illegal and even made the framers of it liable before the criminal law, the producers should have accepted the cancellation of all contracts so made with grace, and not threaten the contract holders with lawsuits, in some case going so far as to bring such suits.

THERE IS NO ORIGINAL DISC SOUND

The Cinematograph Times, an English trade journal, published by the exhibitor organization, in London, in discussing recently the question of guarantee with percentage, said among other things the following:

"Firms supplying duped discs have abandoned their charges [for score]. In regard to Warner Bros. and First National, which supply discs directly recorded, they have announced that prices to the smaller halls [theatres] will be reduced to what should no longer be a hardship. The General Council has accepted that compromise because the future indicates that discs will soon belong to the past as a means of recording."

There is no such thing as original disc recording; it is all duped, under different conditions. Warner Bros. used to record on separate discs—one disc with each scene, there being as many discs as there were scenes. After the recording was completed, the discs representing all the scenes in each reel were run through a recorder and one disc was made out of them, to go with the reel. The other distributors used to make, and still make, their discs from the film sound.

About this time last year I made the prediction that the distributors would abandon making discs for their 1931-32 pictures. It seems as if that prophecy is coming true; by next fall, the disc will have been almost a thing of the past. And no one will mourn it; it brought talking pictures, well enough, but after it brought them it nearly killed them. It was the obstinacy of Warner Bros. that kept the disc alive. But now, Warner Bros., and their subsidiary, First National, record on film. With these two concerns now recording on film, and finding it more convenient as well as less expensive, the maintenance of the disc is no longer excusable.

Let the disc be buried; with ceremonies, if necessary, but buried let it be!

HOGAN OPERA HOUSE
Susquehanna, Pa.

Jan. 27, 1931

Mr. P. S. Harrison
New York, N. Y.

Dear Mr. Harrison:

It affords me no small amount of pleasure to enclose my check for the ensuing year's subscription to HARRISON'S REPORTS. I regard these Reports as the exhibitor's bible and his only true friend.

I think your paper is absolutely necessary to any one connected with the theatre business. During the year 1930, I received benefit in dollars and cents to the value of many years' subscription.

Very truly yours,

J. J. RYAN,
Lessee and Manager.

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Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, MARCH 7, 1931

No. 10

Again About Concealed Advertisements in Films

In last week's issue the disclosure was made that in "It Pays to Advertise" there are more than fifteen advertisements in addition to the main advertisement, "13 Soap Unlucky for Dirt," which Paramount is being accused of having created as a brand for the purpose of selling it.

The act of concealing advertisements in motion pictures offered to the exhibitors as entertainments and through the exhibitors to the public is unethical and unmoral; it is unjust, for by this act the Paramount is trying to gain pecuniary profit without cost to it. It is an imposition upon the public.

Messrs. Zukor, Kent and Katz may think that they can take advantage of the public, but this paper can assure them that no individual or company has yet been born that will take unfair advantage of the public. The public has a peculiar way of protesting; not by loud talk or by vivid gestures, but by silently abstaining from buying the articles advertised and the medium through which they are advertised. One of two things is going to happen: either Paramount will have to discontinue the practice of deception, or Paramount pictures will be looked upon by the public with contempt, and the name "Paramount" will become anathema. And this goes for Warner Bros., who, too, is concealing advertisements in its pictures.

HARRISON'S REPORTS is pleased to note, and to call your attention to it, that at least one of the major producers has come out strongly against advertisements in pictures, concealed or open—Mr. Carl Laemmle, President of Universal Pictures Corporation. In a statement he issued last week, Mr. Laemmle says partly as follows:

"I appeal to every exhibitor not to prostitute his screen with paid advertising!

"I appeal to every producer not to release 'sponsored' moving pictures—meaning pictures which contain concealed or open advertising of some one's product!

"This kind of profit is a false one.

"It is temporary profit at best, for in the long run it will degrade the movies and earn a bad will which will drive millions from attending the movies.

"It is a serious mistake to figure that because the radio broadcasts contain advertising it is all right for the movies to do it. They are as far apart as the two poles.

"The millions who listen to fine radio entertainment do not pay for it. Therefore, they have no real right to object to injection of advertising blurbs by the announcers.

"But the millions who attend the movies are on a different footing. They pay at the box office for entertainment. They pay the price you fix. They are entitled to get what they pay for.

"When they buy a newspaper which contains advertising, they are not compelled to read the advertising if they don't want to. If they don't like the radio advertising, they can shut off the radio. But when they pay to enter your theatre, they can't turn a page nor turn off a dial. They can look and listen to whatever is on your screen.

"Believe me, if you jam advertising down their throats and pack their eyes and ears with it, you will build up a resentment that will in time damn your business.

"The screen in all its years of existence has been kept free from propaganda, with the only one exception—and that was during the war. In those black days, we all did what we could to arouse the fighting and Liberty-bond-buying spirit of the people. It was for a real cause. But outside that, the screen has been kept free from propaganda—whether religious, political, advertising or otherwise.

"Your screen is a sacred trust. It is not actually yours. It belongs to the people who pay to see what is on it. In heaven's name don't prostitute it!"

It is clear that this appeal comes from Mr. Laemmle's heart. He has fought for the industry long enough, and

has seen it go through hardships big enough, to enable him to realize the danger to it if we are going to deceive the public, or to take advantage of it.

Now that we have Universal on record as opposed to commercial advertising in pictures, as well as RKO, the executives of which have assured this paper that they have not received compensation for advertisements that have appeared a few times in their pictures, and that in the future they will refrain from "shooting" anything that might be taken as "sponsored" advertising, let us ask every producer to make his stand in this question clear. I am sending to every producer a letter asking him to state in writing, for the purpose of publication, a statement as to whether he is putting "sponsored" advertisements in his pictures or not, and if not whether he intends to do so during the picture season after he has sold his pictures to you without giving you an inkling, before you signed your contracts with him, that he intends to include advertisements in his pictures. If he should refuse to commit himself, you will then know that he intends to deceive you and the public by "slipping" "sponsored" advertisements on you. Let us find out now where each producer stands, so that you may know what to do when you are ready to buy pictures. In the meantime I would suggest that you watch the reviews in this paper closely to learn what pictures contain "sponsored" advertisements so that you may reject them. There may be a case here and there where an advertisement of some nationally known article appears that has not been paid for, but I believe your rights in the matter do not diminish in the least in demanding that such advertisements be excluded, for the public has no way of distinguishing what has and what has not been paid for, with the result that the harm done to your business is just as great when it has not been paid for as it is when it has. The screen deals with a fictitious world and all things in it should be fictitious.

In the matter of Warner Bros., which has in each Vitaphone Short a title reading "Brunswick Radio is Used in this Picture," it is my belief that you have the right to reject any Vitaphone or other Warner Bros. picture that carries this line, because Warner Bros., unless it has obtained permission from you to allow it to display this wording on your screen, is violating your common law rights. You can, in fact, as I said last week, reject any picture that contains advertising of any description.

Unless Paramount and Warner Bros. give up this unethical practice, HARRISON'S REPORTS is going to advocate legislation that will force them to do it. It is too bad that this matter has come so late—Congress is about to adjourn and nothing can be done now; otherwise this paper would have suggested to you to write to your Congressman urging the insertion of a provision in the Copyright Bill depriving copyright protection to any producer who would fail to indicate advertising properly and unmistakably, by having appear in the scene in large type the word, "Advertisement," just as the Postal Laws force a newspaper owner to do when the story he prints has been paid for.

My lawyer was out of town and therefore I could not reach him to frame the letter I promised you, but I believe the following form will do:

"It has come to our attention that some of the films we have contracted for from certain distributors have contained advertisements of nationally known articles. These were displayed on our screen without our knowledge or consent, in violation of our rights, and of the various promises they have made, through your association, known as the Hays organization, to representatives of exhibitors while negotiating contracts with them at different times in the past. This resulted in a damage to our

(Continued on last page)

"East Lynne"—with Ann Harding*(Fox, March 1; running time, 101 min.)*

A famous novel and play, a popular star, and a good production combine to make "East Lynne" an excellent picture and a good box office asset. There is deep human appeal in many of the situations, thanks to the good acting of Miss Harding. The scene where she is shown coming back to see her child once more, staying all night and becoming blind in the morning, will wring one's heart. The ending is tragic; she walks to her death, falling over a precipice on the rocks below. This scene is heart-rending, especially because the hero, who had been unjust and cruel to her, finds out too late that she had been innocent of any wrong-doing. The novel does not give these twists, but it has been changed for picture purposes:—

The heroine, a beautiful woman, of gay disposition, marries the hero and goes to live at his country estate. His sister, a woman of puritanical disposition, takes every opportunity to make her unhappy. The heroine's only joy is her child. An old friend of hers, connected with the diplomatic service, is invited by her husband to visit them. During his absence she attends a ball with him and when they return the sister sees him enter her room at night. Upon the return of her brother the following day she makes him believe that the heroine had been unfaithful to him. Without giving the heroine a chance to explain he believes the accusations. The heroine becomes so angry that she leaves him. But she is heartbroken at his forbidding her to take their child along. She becomes the mistress of the man who had been the cause of it all and travels all over Europe with him, trying to forget her unhappiness in drink and in gayeties. Her man is expelled from the diplomatic service when he is caught selling secrets of state to another nation. They return to Paris. The Prussians, who were at war with France, bombard Paris. The heroine is wounded and the doctor tells her that she will go blind. She returns to England to have a last glimpse of her child. The child's governess lets her into her child's room at night time. When she makes ready to leave in the morning she tells the nurse that she is blind. The hero sees her in the house and remonstrates with the governess. The heroine walks out unaided; she falls off a precipice and is killed.

The plot has been based on the novel by Mrs. Henry Wood. It was directed by Frank Lloyd. In the cast are Cecilia Loftus, Beryl Mercer, O. P. Heggie, David Torrence and others. The talk is clear. (Sold as a Special.)

Not suitable for children. Not good for Sundays in small towns.

"Not Exactly Gentlemen"*(Fox, released March 8; running time, 60 min.)*

A very good melodrama of the pioneer days. The action is fast and interesting, thanks to the characterizations of the three actors, Victor MacLaglen, Lew Cody and Eddie Gribbon. Though in the beginning they are presented as fugitives from justice, MacLaglen being hunted for bank robbery, Cody (a gambler) for murder, and Gribbon for horse stealing, during the picture they are presented from a different angle—they protect the heroine and help her reach the frontier, where President Grant was opening land for settlers. The scenes where the hero, his two pals, and the heroine's fiancé, engage the villain's men, who had abducted the heroine, stolen her map, which indicated the location of gold land in the Black Hills, and held her prisoner, are thrilling. The land rush is as thrilling as that in Cimarron: in the mad rush, wagons are upset, people are spilled, and horses tumble:—

A bank robber (Victor MacLaglen), a horse thief (Eddie Gribbon) and a gambler (Lew Cody), who had killed a man he discovered cheating him at cards, meet in the West and band themselves together. They are headed for the frontier, where President Grant was about to open for settlers a piece of land, much of which contained gold. On the way they rescue the heroine from the hands of the villain's men, who had held her up and were intending to steal her fine horses, which her father had brought with him for the land rush. But the hold-up men had shot and killed her father. They reach the frontier. Soon the heroine's fiancé, a young man, reaches the place and finds the heroine. On the day of the land rush the villain has the heroine abducted and the map taken away from her. The hero, when he misses the heroine, surmises who was back of it all and goes to the villain's saloon, where he and his chums, after beating the villain's men, rescue the heroine. They join the land rush. The hero overtakes the villain and gives him a good beating, pre-

venting him from locating the choice land. After the heroine, her fiancé, and his chums had arrived, they notice that the sheriff is after them. They succeed in escaping. Before going away, the hero admonishes the young man to take good care of the heroine.

The plot has been taken from Herman Whitaker's "Over the Border"; Benjamin Stoloff has directed it. Fay Wray is the heroine, David Worth the fiancé, and Robert Warwick the villain. The talk is clear.

Substitution facts: "No Favors Asked" (246) is supposed to be the contract title. But according to the contract it was to have been taken from the story "The Great Train Robbery," by Paul Leicester Ford; and since "Not Exactly Gentlemen" has been founded on a different story, by a different author, it is a story substitution. Since it is a good picture, however, no harm will be done to your interests by accepting it.

"Behind Office Doors"*(RKO, released March 15th; running time, 82 min.)*

Good for certain class of picture-goers—for those that do not object to seeing stories "dressed" in the sex element. It is on the style of "The Office Wife," which was produced by Warner Bros.; only that "Behind Office Doors" is a much finer production from every point of view—the story is more substantial, the acting is better, and the recording cannot admit comparison:—

The heroine, private secretary to a big business man, is in love with the hero, a salesman in the concern. Her employer is ordered by his doctor to retire from business and the heroine suggests that the hero be made the president of the concern. Her business ability is so great that she is able to convince the bankers backing her employer that the hero is the right man for the job. With the help of the experienced heroine he makes a great success. But success goes to his head and he pays attention to young butterflies. The heroine bears it all, however, and sticks to her job until it is announced that he is going to marry her old employer's daughter. His fiancé calls on her and, telling her that she is aware of the fact that she is in love with the man who is to be her husband, demands that she resign. The heroine, however, resigns, not because the hero's fiancée had asked her to but because of his ingratitude. After her resignation, things go from bad to worse and the hero comes to realize how much she had meant to him. While at Atlantic City, the heroine learns that things were not smooth between the hero and his fiancée, and that he was in need of a good secretary. She presents herself for the job and the hero scolds her for not getting to work at once. Before the day is over, they patch up everything and they go away and marry.

The story is by Alan Brener Schultz; the direction, by Melville Brown. Mary Astor is the heroine, Robert Ames the hero, and Ricardo Cortez the married man who was infatuated with the heroine. Kitty Kelly, Edna Murphy, Catherine Dale Owen, Charles Sellon, William Morris and others are in the cast. (This is one of the four specials. Not a substitution.)

Not quite suitable for young folks, even though the sex element is not so pronounced in it. Not a Sunday picture for small towns.

"The Doctor's Wife"—with Warner Baxter*(Fox, March 15; running time not yet determined)*

I have not yet reviewed this picture, but I am writing this for the purpose of giving you the substitution facts.

The production number of it is 228. On the contract, No. 228 is the picture titled, "The Spider." "The Spider," however, was to have been founded on the stage play by Fulton Oursler and Lowell Brentano, and since "The Doctor's Wife" has been founded on an original story by Henry and Sylvia Lieferant it is a story substitution. Whether, however, it is prudent for you to reject a Warner Baxter picture or not, it is for you to determine. The picture will probably be reviewed in a week or so.

"The Spy"*(Fox, released March 29; running time, 58 min.)*

I have not yet reviewed this picture but I thought of giving you the substitution facts.

According to the contract and the Work Sheet, "The Spy" was to have been founded on an original story by S. N. Behrman; and since the finished product has been founded on a story by Ernest Pascal it is a story substitution. The picture will be reviewed in about three or four weeks.

"Dance Fools, Dance!"—with Joan Crawford

(MGM, released February 14; running time, 77 min.)

A fair program picture. The story is full of melodramatic episodes, many of which are mechanical; it is of the kind that will not help Miss Crawford, although it may not hurt her. She has support from a competent cast. Night clubs and gang life form the background:—

The father dies and the daughter (heroine), who had been reared in a life of ease and of cocktails, and her brother, are left penniless. The heroine obtains a position as a reporter. Unknown to her, her brother becomes a bootlegger, selling liquor to his wealthy friends. The fiancé does not stand by the heroine in her poverty; he offers marriage to her because he thinks it is the right thing to do. As a reporter, the heroine gains fame. When a gangster is murdered, the star reporter, good friend of the heroine, is assigned to the case. He learns that the one who had driven the murder car was the heroine's brother. When the gang leader finds this out, he orders the heroine's brother to kill the reporter. This he does, in a crowded street. The newspaper editor, determined to find out the identity of the murderer, assigns the heroine to the case. By posing as a dance hall girl, she is able to ingratiate herself to the gang leader. Through the interception of a telephone call, she learns that the murderer of the reporter is her brother. When she arrives in her room that evening, she finds there the gang leader and his associates, who were preparing to put her on the "spot." Just as they were to take her for a "ride," the brother breaks in and kills the gunmen; but he, too, is killed. The heroine calls up her paper and gives the story. Meanwhile her fiancé feels guilty for not having stood by her. He meets her just as she was leaving on a vacation to recover from the shock of her brother's death and begs her forgiveness. She forgives him.

Harry Beaumont directed it from an original story by Aurania Roverol. William Blakewell is the brother. Lester Vail the fiancé, Clark Gable the gang leader, and Cliff Edwards the reporter. Natalie Moorhead, Hale Hamilton, Earle Fox and others are in the cast.

Not for children, no matter of what age. Good for adults who like gangster pictures. Not good for Sundays in small towns.

For substitution facts, see editorial, "THE METRO-GOLDWYN-MAYER 'LUCKY SEVEN'," printed in the issue of February 21.

"Honor Among Lovers"

(Paramount, March 21; running time, 75 min.)

Though the story is somewhat thin, excellent production has made it interesting. The settings are lavish. It is, however, a sex theme; the hero tries to induce the heroine to become his mistress, offering her luxury. In the scene in which the heroine's husband is shown threatening to shoot the hero, the spectator is held in tense suspense. Charles Ruggles is in the cast; he contributes the comedy, as is usually the case; he takes the part of the gentleman who likes his bottle:—

The hero tries to induce his secretary to become his mistress, but she refuses his proposal. Because he is fascinating, the heroine, fearing lest she might at a weak moment accept his proposal, marries a young man she was in love with. The hero, in despair because he could not induce her to accept his proposal, offers her marriage. He is shocked when he hears that she had married that morning. Telling her that now he cannot bear to think that she belongs to some one else, he discharges her. But soon he regrets his act and apologizes to her. The hero, in order to give the heroine's husband a start, gives him some of his business; he places stocks and bonds in his care. The husband speculates heavily and loses. This comes out at a party, where the heroine had invited the hero, too. As he had used money that belonged to other people, the heroine, in order to save him from going to jail, calls on the hero and asks his help. He gives her a check, made to her husband's name, for an amount enough to take care of all his obligations. The husband misinterprets the act and accuses his wife of having been intimate with him. She leaves him. In desperation, the husband calls on the hero and with a gun in his hand demands to be told where his wife is. The hero tells him that she is not there, and warns him that if he should shoot and miss he would stop payment on his check and he would be sent to the penitentiary; if he would not miss, the State would take care of him. He trips and the gun is accidentally discharged, wounding the hero seriously.

He is arrested. When the heroine learns of the occurrence she promises to stand by him. Because of the hero's unwillingness to prosecute, the husband is acquitted. But the heroine leaves him forever, to follow the hero.

The story is by Austin Parker; the direction by Dorothy Arzner. Claudette Colbert is the heroine, Monroe Owsley her husband, and Frederic March the hero. The talk is clear.

Not suitable for children. (Not a substitution.)

"Hell Bound"

(Tiffany, released March 7; running time, 69 min.)

Excellent production, the direction and acting being of the highest order. The acting of Mr. Leo Carillo, in particular, is noteworthy; Mr. Carillo is an old stage actor; he is given the part of a gangster, of Italian descent, and his accent is perfect. The trouble with it, however, is the fact that it is one more gangster picture, with the demoralizing acts (implied mostly) of bootlegging and of murders. In this instance, such effect is much greater by reason of the fact that a murderer is made heroic:—

The hero, leader of a gang of racketeers, orders his men to go to a railroad station outside the town to protect a woman he had hired to kill a rival gangster. The rival's men reach the station, and while a strange woman is alighting he hears the report of machine gun fire. When they see the woman reeling and falling on the ground they think she had been shot. They take her to headquarters. The hero has a doctor abducted from the hospital to attend to the woman. The doctor finds out that she had not been shot, and that she had pneumonia. From a news account in a newspaper, the hero finds out that the girl is not the woman he had hired and orders the doctor to take her away. But because her condition does not permit removal, the doctor insists that she remain. During her convalescence, both the doctor and the hero fall in love with her. The rival gangster, in order to strike at the hero, orders the killing of the heroine. The doctor saves her. The hero, incensed, steals out quietly and kills the rival gangster. The police arrest him on suspicion. As the heroine had inadvertently made a remark that had hurt his case, the hero is advised by his lawyer to marry the heroine, so as to prevent the authorities from using her as a witness. After the marriage, the hero asks the doctor to take his wife to his country home for a while. A few days later the hero pays them a visit. The rival gangster's men follow him there and telephone to him that unless he comes out and takes what belongs to him they will shoot every one in the house. Because he loves his wife desperately, he goes out alone, and is murdered.

The story is by Edward Dean Sullivan; it has been directed by Walter Lang, under the supervision of James Cruze. Lola Lane is the heroine, Lloyd Hughes the doctor, and Ralph Ince the rival gangster. The talk is clear.

Not good for children. As for adults, it depends on how they like gangster melodramas. Not a Sunday show. (Not a substitution.)

"Pagliacci"

(Audio-Cinema, Inc., Feb. 21; running time, 69 min.)

A picture for high class audiences and not for the rank and file. It presents the opera in the identical form as if it were shown on the opera stage, with all the action taking place in one scene. The entire picture is done in music, and in the Italian language; consequently it could be enjoyed only by lovers of music or by people who understand Italian. The music is beautiful and well sung.

The story revolves around the flirtatious wife of the clown "Pagliacci." He is frantic with jealousy when he discovers that she has a lover. He tries to learn the name of her lover, but she refuses to disclose it. During the performance of a play given before the peasants, in which they are the actors, he pleads with her again to tell him her lover's name but she refuses. In a rage, to the horror of the audience, he stabs her, and when her lover, who had been sitting in the front row, jumps up to go to her assistance, the husband realizes that he was her lover. He stabs him, too, and the two lovers die. The husband, in agony, tells the audience to leave.

The opera was composed by Ruggerio Leoncavallo. In the cast are Alba Novella, Fernando Bertini, Mario Valle, Giuseppe Interranti and Francesco Curci. The sound is only fair.

Children will naturally be bored.

"Ten Nights In a Barroom" is an excellent melodrama. Review next week.

business, in that our patrons object to this sort of advertising and are staying away from our theatre, as the drop in our box office receipts has indicated.

"It is our desire that our screen shall not be used for displaying such advertisements, and we hereby take this means of notifying you, in case you have been displaying such advertisements on our screen through the films we have contracted for from you, that you refrain from doing so in the future. In case you would, contrary to our expressed desire, made known to you by this letter, display such advertisements or any kind of 'sponsored' advertisements, we hereby notify you that we shall hold you responsible for such an act, that we shall consider the contract existing between your company and ourselves as breached. In such an event, we shall take such steps as may be warranted by us to preserve our rights and to reimburse us for any damage we may sustain."

Copy this letter on your stationery and send it to each distributor you have a contract with, by registered mail.

FILTHY ADVERTISING BEING CONTINUED IN ST. LOUIS

The Ambassador and the Missouri theatres, owned jointly by Paramount-Publix and Warners, continue to pour out filthy advertising. In *The St. Louis Star*, of February 6, the Missouri had the following lines in its advertisement of "Today": "TODAY—The modern woman scorns the fidelity of yesterday—the love that endured for better, for worse—TODAY—Married women take all they can—trifle now and then—and give hubbie the air when things go bad—that is the woman of 'TODAY'—a blazing expose of new moralities—new conventions. Conrad Nagel greater than in 'Free Love' because of the frank theme. This picture is not recommended for children under 18."

The Ambassador had the following advertisement in *The Daily Globe-Democrat* of February 12: "SHE BEGGED HIM: Let's Keep from Marriage as Long as We Can: I'm Afraid of It: Afraid of Its Intimacies . . . Its Pettiness . . . Its Quarrels Will Kill Our Love! If I, the Woman, Do not Ask for Marriage, Why Should You, the Man? 'Illicit'—Warner Bros.' story of a Modern girl in love . . ."

The producers who own theatres are desperate. Business is bad and they are bent upon staying off bankruptcy by any means they can, regardless of the consequences. I understand that a month ago Paramount-Publix shut down one hundred and ninety-two theatres which were losing money heavily, and that four hundred additional Paramount theatres were in the red (there must be more by this time, for conditions have not improved in the least). This is the reason for the filthy advertising; they are bent upon filling their theatres even if they have to violate every form of decency. As for you, there is just one remedy: take Will H. Hays' Code of Ethics to your legislator and ask him to introduce it in the legislature of your state, making it part of the penal code. Certainly the producers can have no objection to seeing their own document being made into a law. At any rate they can appeal to no legislator in your state asking him to work against it; they will not have the nerve to do it. Mr. Hays has worked hard to make the theatre owning producer-distributors, members of his organization, behave decently, but he has not succeeded in accomplishing it. Let us, then, have a law that will do it!

THE CAUSE OF THE ADMISSION TAX BILLS

Bills taxing the receipts of motion picture theatres anywhere from five to ten per cent have been introduced in the legislatures of many states.

Some of such bills have been defeated; some are still pending, while some others may or may not be acted upon in the present sessions, but the danger will always be there, and success may crown the efforts of the sponsors of the bills in states where the opposition is strong and the organized exhibitors weak.

What is the cause of these and of other bills, adverse to the motion picture industry?

The numerous demoralizing sex and crook pictures that have flooded the market lately. Such pictures were produced in the past, but at no time in the history of the motion picture industry have they been as numerous as they have been in the last two years.

The number of sex and crook plays that have been released since January 1 number at least thirty-eight, out of about seventy pictures released; or, about one half

of the releases—too many. People who sincerely like to see an improvement in the quality of the story material have so despaired of inducing the producers to give up basing their pictures on stories of this kind that they are using their influence to have laws passed through the legislatures to bring about such a result. The fact that Mr. Hays has made many promises to church people and has failed to live up to them on account of the fact that the members of his organization do not heed his counsel has intensified the efforts of these people to have such laws passed, for they feel that if they cannot bring about the reform of the industry by counsel they might just as well crush it.

The trouble with this attitude is the fact that these laws affect also you, the independent exhibitors, who have had nothing to do to bring about such a situation. Because of the block-booking and blind-booking system which the producers have installed and are unwilling to give up, you are compelled to show everything they deliver to you. Once in a while you pay for a picture and lay it on the shelf, but you cannot do it very often; it will crush you if you were to lay on the shelf all the sex and crook plays the producers deliver to you on your contracts. So you are between two fires.

This evil can be corrected only by a law such as the Brookhart Bill, which makes the sale of unmade pictures, and in a block, unlawful. It is necessary, then, that you give Senator Brookhart all your support to enable him to make his bill a law.

PARAMOUNT-PUBLIX AND DOUBLE FEATURES

In their recent efforts to put a zoning system in every territory in force through the Hays organization, the producers made an effort to put an end to the practice of some exhibitors of showing two features on the same bill. These efforts were hardest on the Coast. But Judge Cosgrave declared them a violation of the Sherman Act.

Paramount-Publix owns the Capitol Theatre, in Montreal, Canada. I have read an advertisement by this theatre in the *Montreal Daily Star*, which read as follows:

"Two Features Tomorrow—Twice the Show—Entire Show of the Living Screen—and at Reduced Prices—New Reduced Prices: opening to 1 p.m., 25c; 1 p.m. to 6 p.m., 35c; 6 p.m. to closing 60c."

The two features were: "The Laughing Lady," with Ruth Chatterton, and "Tol'able David," the Columbia picture with Richard Cromwell.

The Capitol is not a low grade theatre; it is one of the Paramount-Publix Grade A houses.

And Montreal is not the only city where they have adopted such a policy; Chicago is another, according to a news story in *Zit's*, which says: "Balaban and Katz are doubling big features in the large neighborhoods in an effort to hold on to the business and the exhibitors who still have these pictures to play in their subsequent runs are burning like a fire in an oil refinery."

Next time the producer-distributors approach to talk to you about ethics in business, smile! They have always found fault with the character and the business tactics of you, the independent exhibitors; it took but a business depression, a little harder than other depressions, to show the tatar lurking underneath the theatre owning producer's skin.

CIRCUITS REDUCING PRICES

According to Lee Ochs, a prominent exhibitor in this territory, former National President of the organized exhibitors, the Loew theatres in this city are cutting down their admission prices to increase patronage. This, of course, does not do the exhibitor competitors any good, who are complaining, with great justification. When they signed up their contracts, they figured the prices they paid for film in accordance with the admission prices they and their competitors were charging. With such prices reduced by their competitors, they are forced to carry a burden they did not foresee: if they do not lower their prices, they lose customers; if they lower them, they pay too much for film, because of the reduced receipts. It is dirty competition.

This paper suggests that, when you are ready to buy pictures next season, you take into consideration the tactics of the producer-distributor you are to deal with; if he has been unfair to you or to other exhibitors, pay him as little for his film as you possibly can.

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THE CONSEQUENCES OF SELLING SCREEN ADVERTISING TO NATIONAL ADVERTISERS

Unless Paramount and Warner Bros. give up selling screen advertising, the motion picture industry will suffer as it has not suffered before. There are indications that some newspapers and national magazines resent their intrusion into the advertising field and when all the newspapers and all the magazines come fully to realize the harm that will be done to their interests by these film concerns, they will, without the least doubt, turn their guns on the entire motion picture industry without mercy. It is then when the industry will pay for the short-sightedness and the avarice of these two film concerns.

The motion picture industry needs the good will of the newspapers; without their good will, it cannot exist. There are so many vulnerable spots in its composition that if the newspapers and the national magazines were to turn their columns on it we shall have legislation that will crush it. And every one of you knows how many allies they will have.

Let the press convey to the public the impression that motion pictures contain commercial advertising and the receipts will drop to one half of what they are today. And there is no power on earth that will bring them back to what they should be with such a policy continued by Paramount and Warner Bros.

Aside from the danger of incurring the ill will and the active hostility of the press, screen advertising on a national scale should be avoided because it is wrong; it is unethical and unmoral to take advantage of the public, who pay their money at the box-office to see entertainment and not be "advertised" to death.

Messrs. Adolph Zukor, Sidney R. Kent, Sam Katz, Harry Warner and every one in the industry know that it is wrong when they include concealed advertisements in pictures they have sold to the exhibitors purely as entertainments; they know it is wrong also because they do not pay the exhibitor for the privilege of using his screen although they are paid handsomely for it—they get five dollars for each thousand customers to whom the advertisement is shown. They certainly know all this, and yet they do it. What are we to think of them? Are they so desperate as to resort to such tactics? Must they have the profits that come from such a source in order for them to save their businesses? Or are there some subordinate officials who have induced them to adopt such a policy in order to give them an opportunity to make some fat commissions?

This paper warns them that it is going to enlist the aid of the press of the United States in an effort to stop this sort of profit-making; it is going to write to every newspaper and worth-while magazine in the United States and Canada calling their attention to the injustice perpetrated upon the public as well as upon them by the policy of these two concerns, asking their help to put an end to it. And there is no doubt as to what their response will be.

It is yet time for Paramount and Warner Bros. to come back to the path of right. It is not yet late for them to right the wrong. In the meantime, this paper will advise all independent exhibitors that they have a right to bring suit against, not only those of the producer-distributors who use advertisements in features as well as shorts that are sold purely as entertainments, but also the concerns whose articles are so advertised; and if you have sold the advertising privileges of your screen to an agency, this agency also has the right to bring a suit, for its rights are encroached upon when advertisements are shown on your screen without its permission.

Stop "sniping" on your screen before your business is ruined.

THE STATUS OF THE PATHE CONTRACTS

I have been asked by several subscribers to tell them what are their rights in the contracts for pictures they hold with Pathe Exchanges, Inc., which has been sold to RKO; also why should Pathe be selling "Lonesome Wives" as a Special when it owes them so many pictures, not only from the 1930-31 group, but also from the 1929-30.

In order for me to get the facts correctly, I called on Lee Marcus, President of Pathe, which is now RKO-Pathe, Inc. Mr. Marcus informed me that RKO has bought from Pathe Exchanges, Inc., certain assets, and certain of its obligations, but not all. For instance, it took over the leases of the exchanges, Pathe News in its entirety (including the contracts,) and the contracts for the stars, but it did not take over the contracts for the 1930-31 pictures it sold to the exhibitors. He said that the old Pathe could not carry out its obligations to the exhibitors anyway, because it did not have any money to carry on production. RKO-Pathe did take over, however, the distribution, as he informed me, of the pictures Pathe Exchanges, Inc., had already produced and was serving the exhibitors with, on a percentage basis. As far as "Lonesome Wives," is concerned, he told me that RKO-Pathe is distributing this picture for Pathe Exchanges, Inc., on a percentage basis; also that Pathe Exchanges was to distribute this picture separately from the 1930-31 program. In this, he said, RKO-Pathe is merely carrying out the old Pathe orders. "Painted Desert," he said, will be delivered to the exhibitors on their contracts; and so will be "Beyond Victory," with William Boyd.

Old Pathe sold to you in the beginning of the present season twenty pictures. Of these, it has delivered or will deliver seven—"Swing High" (1109), "Night Work" (1103), "Holiday" (1110), "Her Man" (1106), "Big Money" ("Lookin' for Trouble"—1113), "Sin Takes a Holiday" ("All the Way"—1116), and "Beyond Victory" (1101). The number of pictures it will not deliver is thirteen—"The Siren Song" (1102), with Mary Lewis; "I Take This Woman" (1104), with Ann Harding; "The Last Frontier" (1105); "In Deep" (1107); "Taking the Wrap" (1108); "North of the Yukon" (1111), with William Boyd; "Adam and Eve" (1112), which was to have been founded on Erskine's novel; "Greater Love" (1114), which was to have been founded on the Eugene Walter play; "The Price of a Party" (1115), with Helen Twelvetrees; "This Marriage Business" (1117), which was to have been founded on the story by Josephine Lovett; "Romance Harbor" (1119), with Ann Harding; and "Lazy Lady" (1120), with Constance Bennett.

There was one more Ann Harding picture announced—"Rebound," but since its production number (1122) was not contained in the contract, we must take it for granted that it was to be a Special, to be sold separately, like "Lonesome Wives." (Joe Kennedy, the President of old Pathe, has been noted for doing this sort of thing. While President of FBO, the predecessor of RKO, he took the late Thompson out of the program and made pictures with him, which he released through Paramount, thus depriving those exhibitors who had the FBO program under contract of this star's pictures.)

Mr. Marcus informed me that Pathe Exchanges, Inc., has not disbanded; it is still functioning, receiving from RKO-Pathe the rentals from the films now in circulation, and the income from the 49% of the Pathe-Dupont stock it owns.

Before making any comment on this matter, I shall wait for the results of certain representations I intend making with RKO-Pathe and with the Radio Corporation of America, whose subsidiary RKO-Pathe is, with the view of trying to save something for those of you who hold Pathe contracts.

"Ten Cents a Dance"—with Barbara Stanwyck

(Columbia, released February 20; time, 76 min.)

An appealing drama. Though it has been produced delicately, it deals with a sex problem, the hero being shown delicately hinting to the heroine that he wanted her as his. The fact that as the story progresses he shows better traits by his realization that the heroine is a decent woman makes things a little easier for the picture. But the theme is plainly sex. There are many situations with deep human appeal; and because of the excellent direction and the artistic acting, as well as the pleasing personality of Miss Stanwyck, the interest is held well all the way through. There is a comedy situation here and there, which adds to the entertainment values:—

The story revolves around the heroine, a girl working in a 10-cents-a-dance dancing hall. The hero, a millionaire, is fascinated with her and makes her several proposals but she will accept none of them because she loves a young man. The young man takes her away from the dance hall and marries her. For a while they live happily but the husband meets some old well-to-do college friends of his, by whom he is invited to their home. He plays bridge and loses heavily. He continues playing night after night with the hope of recouping his losses, but he gets deeper and deeper until he robs his employer, who is none other than the hero, to pay his losses. He tells the heroine about it and decides to leave town to prevent arrest; but she goes to the hero and borrows the money, and then gives it to her husband, who puts it back. His jealousy is aroused and he accuses his wife of indiscretion. Unable to stand him any longer, she leaves him and goes to the hero, to follow him on a trip around the world. The husband goes to the hero's apartment with the intention of killing him but changes his mind. (It is assumed that the heroine would get a divorce while abroad and marry the hero.)

The plot has been constructed by Joe Swerling, who took his tip from the song of the same name. Ricardo Cortez is the hero, and Monroe Owsley the husband. The talk is clear. (Sold apart from the 1930-31 program.)

Note: The ending is somewhat similar to that of the Paramount picture, "Honor Among Lovers," with Monroe Owsley taking the same part. Those who will show "Honor Among Lovers" should think twice before buying "Ten Cents a Dance." If they have already bought it, they should book it far apart.

While it is good for adults, it is questionable for children between fourteen and twenty. Smaller children may not be affected by it.

"Kiki"—with Mary Pickford

(United Artists, March 14; running time, 86 min.)

An amusing picture, almost slap-stick in its action, with an entirely different Mary Pickford than one has seen before. She takes the role of an impetuous, uncontrollable, funny little French chorus girl, who has all the other chorus girls scared, because, when in a temper, she pulls their hair and sticks pins into them. There are some screamingly funny scenes, the best one being in the beginning. It is the opening night of the show in which she is a chorus girl. The star sings and dances, assisted by the chorus, who are dressed in men's evening clothes. Kiki is in love with the manager and is so entranced when she sees him in a box that she loses her place in the line, messes up the whole scene, loses her toupers and manages to make a general nuisance of herself, to the amusement of the audience. There is humor also in the ingenious methods she uses to remain in the hero's home and to attract him, especially when she pretends that she had a fit and keeps her body rigid, fooling even the doctor.

The heroine, a chorus girl, is in love with the manager (hero). But he is in love with his former wife, star of the show, from whom he was divorced. On the opening night of the show the heroine messes up her part and is discharged. She goes to the hero's office that evening to ask him to take her back. But feeling sorry for her, he takes her to his home instead. This he later regrets, as she not only repulses his attempts at love-making, but also encamps in his home and refuses to leave. She makes life miserable both for him and for his valet, but her one desire is to make him forget his divorced wife and fall in love with her. He pays no attention to her. He finally orders her out and makes arrangements to have her baggage removed. He leaves the house to meet his former wife. When he comes back he is amazed to find the heroine still there. She pretends to have had a fit and it was thought she could not

be removed. But for the first time he is interested in her. When she is determined to leave, he prevents her from doing so, telling her that he loves her.

The plot was based on the stage play by David Belasco. It was directed by Sam Taylor. Miss Pickford does as good acting as she has ever done. Reginald Denny, Joseph Cawthorn, Margaret Livingston, Phil Tead, Fred Walton and Edwin Maxwell and others are in the cast. The talk is clear.

Suitable for children. A good Sunday show.

"Unfaithful"—with Ruth Chatterton

(Paramount, March 14; running time, 78 min.)

A slow-moving picture. The story is morbid and depressing; although the heroine arouses the sympathy of the spectator by her nobleness in permitting her name to be smirched by shielding her sister-in-law's reputation and in that way preventing her brother from knowing the truth about his wife, yet it leaves one resentful that the guilty person remained untouched and that the heroine suffered the loss of reputation and of friends:—

The heroine, a wealthy American girl, marries an English Lord. She soon discovers that he is unfaithful, his "flame" being none other than her brother's wife. Because she loves her brother and does not want to hurt him, she decides not to apply for a divorce. To forget, she drinks, smokes, and otherwise leads a wild life. Every one, even her own brother, feels sympathy for her husband, who is considered a fine man, and condemns her. Accidentally she meets the hero, a poor young artist; they fall in love. He asks her to divorce her husband but she refuses, telling him she did not want to name the other woman. He is told by her brother that she is lying, but he intercepts a letter and finds out the truth. While her husband and her sister-in-law are out driving, the car is wrecked and her husband is killed. In order to shield her sister-in-law and thus save her brother's happiness, she tells the authorities a false story. The sister-in-law learns her lesson and decides to be good to her husband; but the heroine's name is besmirched. The hero, however, stands by the heroine; he marries her.

The story was written by John Van Druten. It was directed by John Cromwell. In the cast are Paul Lukas, as the artist, Paul Cavanagh, as the husband, Juliette Compton, as the sister-in-law, Donald Cook, as the brother; also Emily Fitzroy, Leslie Palmer, Sid Saylor and others. The talk is clear.

Not suitable for children.

Note: There are two subtle automobile advertisements in the picture. They are in a scene where the heroine asks her chauffeur to bring to the front door her Isotta car. He says that her husband had the Isotta but that the Mercedes car was there.

"Ten Nights in a Barroom"—with William Farnum and Thomas Stantschi

(L. E. Goetz-Regional; release date not yet set)

Surprisingly effective! It is the old ten-twenty-three melodrama, produced with advanced technique, with excellent direction, and with capable actors. Mr. William Farnum is putting his stage experience to good use; he presents with great realism the part of Joe Morgan, the miller, whose ancestors were all drinking men, and whom drink had conquered to be regenerated before the story is over. There is considerable pathos in the picture. The situation in which the little daughter of Joe Morgan is injured by a bottle thrown by Slade at Joe Morgan is the most pathetic. The scenes where the father kneels at the bedside of his daughter in full realization of the tragedy he had brought to his family by his having abandoned himself to drink, too, is pathetic. The scenes of the fight between Joe Morgan and Joe Slade reminds one of Rex Beach's "The Spoilers," produced by Selig years ago, in which the same actors carried on a fight the fierceness of which had not been seen in pictures before; it made Mr. Farnum famous as a screen star. This fight is not, of course, as fierce, in that at the time both Mr. Farnum and Mr. Stantschi were younger and could go through a greater physical punishment; but it is thrilling, just the same.

In the old stage play, the girl is killed and Morgan becomes minister. The changes made have improved it. The talk is clear.

Although the picture is merely a drama and not a preachment, it is the most vivid anti-drink preachment that could have ever been devised. Exhibitors whose theatres are located in extremely dry sections could enlist the co-operation of drys to good advantage.

"Gentleman's Fate"—with John Gilbert*(Metro-Goldwyn-Mayer, March 7; running time, 90 min.)*

It ranks as John Gilbert's best talking picture so far. As a gentleman who through a turn of fate becomes a gangster, he should win back some of the following he lost. His voice is a bit better than in his former pictures. The supporting cast is excellent. The late Louis Wolheim nearly steals the picture from him. Though it is with a gangster background and with an unhappy ending, it may be marked up as a better than average program picture. Some persons may not like the depressing ending:—

The hero, a wealthy idler, who believes that he comes from a good family, is told, on the day he has become engaged to a society girl, that he is an Italian of low birth, that his father is dying from a gunshot wound received in a bootlegging battle, and that his brother is also in the same racket. He goes to his father, who tells him that he wanted his son to be a gentleman. The hero is then given an emerald necklace, an heirloom, for his fiancée. He gives it to her, making up his mind to forget the entire situation as soon as his father dies. It develops that the emerald had been stolen. When the fiancée arrives at the bootlegging headquarters, where the hero had been hiding until his father dies, to learn the truth, the hero takes the blame for stealing the necklace in order to shield his father. The heroine is disillusioned. After spending several days in jail, the hero is released. His father had died, and the heroine had left him. With this change of events, he enters the bootlegging racket with his brother. On one of the trips with a load, the hero kills the brother-in-law of the rival gang chief in order to save his own brother from harm. The rival gang leader wants to put the murderer on the spot. He sends a girl from his mob to find out the hero's hiding place. The girl, however, after being treated with kindness, reveals the plan. On the night a peace dinner between the gangs is to take place, the hero returns from a trip. His brother urges him to take the girl to the dinner, in order to harass the rival gang chief. The hero, struck by the similarity between his former fiancée and the new girl, pays attention to her, treats her like a lady, gaining her admiration and respect. He takes her to the dinner, but a fight is averted when the police intervene. Immediately following the affair, he learns that his former sweetheart had married to some one else. Drunk and disillusioned, he marries the gang girl. They prepare to depart for a trip, but the rival gang is still after them both. They trap the hero's wife, but the hero arrives in time. The gang leader is killed, the wife is saved, but the hero is also shot. (The ending is unhappy; the hero dies, with his wife and brother promising to quit the racket.)

Mervyn LeRoy directed the story by Ursula Parrott. Louis Wolheim is the brother, Leila Hyams the fiancée, John Miljan the rival gang leader, Anita Page the gang girl. George Cooper, Marie Prevost and Ralph Ince are in the cast.

This is a picture for adults who like action melodramas and gangster stories. Not for children up to 20. The ending may have a depressing effect, but generally it marks a step in Gilbert's march back to popularity. Not suitable for Sunday nights in small towns. (Out-of-town review.)

"Captain Applejack"*(Warner Bros., release, January 31; running time, 64 m.)*

Mild program fare. After a slow start, the film includes many entertaining features. It is refreshing because it is detached from the usual run of program pictures. Not tending to pose as anything extraordinary, the film accomplishes this purpose easily. The ending is happy:—

The hero, descendant of a long line of English blue-bloods, is tired of his quiet life. He seeks romance, adventure, love, and wants to sell his house in which he lives with his ward, his aunt and a servant. One stormy evening, extraordinary events take place in the castle: a Russian ballet dancer seeks his protection, his life is threatened by a Russian spy, two crooks try to find a hidden panel in the wall, and the hero, fired by the change in his former routine, dreams of the time when his ancestor, a fierce pirate, ruled the sea, after he and his ward find the secret panel and a parchment telling of hidden treasure. The Russians are crooks who seek this paper. Just when the hero is beginning to enjoy the situation, he is informed that the parchment is a fake, but a hidden clue reveals the treasure cache. The crooks, gaining the upper hand, seek the parchment, pursue the hero and the heroine, but are outwitted by the cleverness of the hero, who finds love and adventure.

Hobart Henley directed the picture with skill from the play by Walter Hackett. John Halliday, Kay Strozzi,

Mary Brian, Arthur Edmund Carewe, Alec B. Francis and others are in the cast.

Suitable for children and adults. Good for Sundays in small towns. (Out-of-town review. Not a roadshow. Not a substitution.)

"Drums of Jeopardy"—with Warner Oland, Lloyd Hughes and June Collyer*(Tiffany, March 2; running time, 64 min.)*

This is a similar melodrama to those that have been produced by Paramount with Warner Oland, only wilder. There is merit to the picture from the point-of-view of indiscriminating picture-goers, but the intelligencia should laugh at the childish conception of the different situations; some of the things done tax the credulity to the bursting point.

Mr. Oland is again presented as a demoniacal chemist, whose one object is to exterminate people, hounding them closely so that there is no escape from his clutches. His daughter had been seduced by a Russian Prince and he vowed to avenge her death by killing every member of the Prince's family. In order to accomplish his object, he follows them to America, where with the aid of several accomplices he succeeds in killing some members, and of trapping the hero (who is innocent) and his guilty brother, until he is at last overpowered and caused to meet death by drowning, but not until the guilty brother himself had been murdered. The hero marries the heroine, whom he had met accidentally while running away from the murderers, who had tried to kill him and his family while landing in New York.

The plot has been founded on the novel by Harold MacGrath. George Seitz directed it with skill. The acting is good, too. Wallace MacDonald, George Fawcett, and others are in the cast. The talk is clear. (Not a substitution.)

Because the action at the opening conveys the idea that Warner Oland's daughter had been wronged by the hero's brother, the picture falls into the sex class, and because no subtlety has been used, it is unsuitable for young men and young women. Children under fourteen may not be harmed, and they should enjoy the melodramatic action and the occasional comedy outbursts.

"Dishonored"*(Paramount, April 4; running time, 91 min.)*

An interesting and fairly exciting spy picture, with excellent direction and acting. The spectator's interest is held to the very end because of the battle of wits between the heroine, an Austrian spy, and the hero, a Russian spy, who, although they are attracted to each other, are enemies endeavoring to trap each other. There are many thrilling scenes; one is where the heroine, disguised as a Russian servant girl in the headquarters of the Russian officers, obtains important information by drugging the officer she had been dining with, and stealing his papers:—

The heroine, a disillusioned young woman, whose husband had been killed in the war, becomes a member of the Austrian spy system. She is detailed to the important work of discovering whether an Austrian general is a traitor or not. She finds out that he was, but the general kills himself. She realizes that he was working with another man and it is her duty to discover that other man. She suspects a lieutenant (hero) and discovers that she was correct in her suspicions; but he escapes to Russia before she could have him arrested. Her next mission was to go to Russia for important information. She goes in the disguise of a servant girl and procures her information by drugging an officer she had been dining with. The hero discovers her just as she is ready to escape and prevents her leaving. She suggests that they spend the night together. She drugs him and escapes. Her information results in the Austrian army's winning an important battle and capturing a great many Russian soldiers. Among the prisoners is the hero. He is recognized and put in jail, to be shot at dawn. The heroine, realizing that she was in love with him, asks for permission to see the prisoner alone. Once alone with him she permits him to escape. She pays the penalty for such treason by being shot.

The story was written and directed by Josef von Sternberg. Marlene Dietrich is the heroine, Victor McLaglen, the hero, and others in the cast are Lew Cody, Warner Oland, Barry Norton, Gustav von Seyffertitz, Wilfred Lucas. The sound is poor.

It is hardly believable that the picture-goers will stand for a picture showing a woman being shot to death.

Not suitable for children between 14 and 20.

THE "VARIETY"-“HERALD” FARCE-COMEDY

Variety, in order to be as far ahead in reporting box-office receipts as Martin Quigley's *Motion Picture Daily*, has now embarked upon the policy of guessing what the week's receipts will be; its correspondents, basing their calculations upon the receipt figures of Saturday and Sunday, or of Friday, Saturday and Sunday, as the case may be, attempt to foretell what the receipts for the entire week will be. In other words, they are basing their calculations upon receipt figures they do not know so as to determine what the receipts of the week will be.

Let us take one or two cases to find out how accurate are *Variety*'s prognostications:

For "Sit Tight," in Philadelphia, *Variety* predicted that the receipts would be \$40,000; in its following issue, it gave \$52,000 as the figure—a matter of only \$12,000 difference. For "The Gang Buster," in the same city, it predicted between \$18,000 and \$19,000; in the following issue it reported that the receipts were \$16,000—a difference of between \$2,000 and \$3,000. For "Reducing," in Chicago, it predicted that the receipts for the week at McVicker's would be \$39,000; in the following issue it reported that the picture took in \$34,200—a difference of nearly \$5,000.

Let us now give the receipt figures reported by *Motion Picture Herald*, and compare them with those finally given by *Variety*:

"Sit Tight": *Variety*, \$52,000; *Herald*, \$48,000: *Variety* gave \$4,000 more than *Herald*.

"Gang Buster": *Variety*, \$16,000; *Herald*, \$15,000: *Variety* gave \$1,000 more than *Herald*.

"Reducing": *Variety*, \$34,200; *Herald*, \$37,625; *Herald* gave \$3,425 more than *Variety*.

I could go on and give instance after instance showing discrepancies to prove that neither paper knows what it is talking about. The amount of money a theatre takes in is definite. If the manager would give the figures to one paper it would give them also to the other—it would be the greatest indication of lack of ordinary brains if he were to give them to one and not to the other. The fact, then, that the figures of the one paper do not agree with the figures of the other is the best proof that the managers, with the exception of a case here and there, do not give the receipt figures to either paper, and that both papers are forced to guess such receipts in order to pretend that they are giving their readers a real service.

In reference to the recent editorial, "Who is Responsible for the Tax Bills?" which appeared in the February 14 issue, where it was shown that *Herald* had some pictures playing more weeks than *Variety*, let me copy extracts from a letter that I received from a reputable Portland exhibitor:

"'Lightnin'," this exhibitor wrote me, "played one week at the Broadway and moved to Rialto, playing no third week anywhere. 'Min and Bill' played two weeks at the Broadway, and no third week anywhere. 'Paid' played one week at the Paramount and then moved for a second week to the Rialto, but no third. 'The Criminal Code' played one week at the RKO, but no second week. 'Viennese Nights' played one week only, at the Music Box. . . ." In other words, *Motion Picture Herald* (and this goes also for *Motion Picture Daily*, which, since it is owned by Martin Quigley, uses the same set of figures), in addition to guessing the receipt figures, it guesses also the number of weeks a picture plays in a zone, for *Herald* had all these pictures playing in Portland an extra week, giving the "exact" receipts. For instance, for the third week of "Lightnin'" it gave \$10,000; for the third week of "Min and Bill" it gave \$8,800; for the third week of "Paid" it gave \$9,000; for the second week of "The Criminal Code" it gave \$13,500; for the second week of "Viennese Nights" it gave \$10,000. Is it possible that a paper is not responsible before the law for knowingly printing false information?

When is this farce going to end?

It would be comical, indeed, if it were not so tragic, for this false-figure campaign affects your interests, directly as well as indirectly: directly, because you, believing that these figures are accurate, are induced to pay more money than the picture is worth; indirectly, because your law-makers, in order to relieve the financial difficulties of your state, are taxing your box-office receipts. Why shouldn't they when these papers make them believe that every exhibitor is a millionaire?

I have often wondered whether the producers know what benefit they get for the money they spend in national trade papers! One of these papers has no circulation

among the independent exhibitors to speak of. And yet it charges three and four times what the late national trade papers used to charge. Ask *Variety* to give you its circulation, with the figures verified by an Auditing bureau, and see if it will give them to you!

Do not be fooled! The producers know at all times exactly how much each national trade paper means to them in advertising value; now and then they send out a questionnaire, either directly to the exhibitors, or to their field forces, and are told plainly and unmistakably how much each paper means to them. They have repeatedly found out that the exhibitors in most cases do not even take the wrappers off the national trade papers, but that they do read their regionals. A regional is the independent exhibitor's "pal." He reads it to learn about his fellow-exhibitors and about their problems. And yet the producers continue to spend money lavishly on the nationals and to starve the regionals. Do they fear them? If so, why?

If the producers should spend on the regionals half of the money they are spending on the nationals they would get ten times as much value; they would reach the buyers, whereas now they do not.

PRODUCERS WHO HAVE TAKEN A STAND AGAINST CONCEALED ADVERTISING

Educational, Tiffany, Sono-Art and Columbia have answered the letter I sent them last week asking them to state whether they are inserting concealed advertisements in their pictures or not, and if not whether they intend doing so in the future. All four companies have stated definitely that they are not concealing such advertisements, and that they do not intend doing so in the future.

I was assured personally by Lee Marcus, of RKO-Pathé, that his company will not insert such advertising in its features, but that it reserves the right to determine its policy in the matter of open advertising, as experience in the future will indicate. RKO has already assured me that it will not insert such advertising in features or shorts, and that it will even avoid showing close-ups of nameplates of nationally known commercial concerns, or articles. Nicholas M. Schenck is out of town, and, therefore, I could not get a declaration of intentions from MGM. Clark, of Fox, has not yet replied. I have not yet had time to receive a reply from Sam Goldwyn and Joe Schenck, who are on the Coast, and I have not written to Douglas Fairbanks, because he is abroad; nor to Charles Chaplin, for I consider it unnecessary—he will not, I am sure, conceal advertising in his pictures. I have not written to Paramount, First National, and Warner Bros. yet, but I intend doing so in proper time.

So far, the following concerns have declared themselves as opposing concealed or open advertising in pictures rented to the exhibitors as purely entertainments, and, with the exception of RKO-Pathé, to any kind of screen advertising: Universal, RKO-Pathé, Educational, Columbia, Sono-Art and Tiffany.

HAS COLUMBIA NOW JOINED THE “CHEATERS” CLASS?

Columbia Pictures Corporation sold this (the 1930-31) season ten "Proven Specials" and ten "Giants."

Of the ten "Giants" two of them were to have Barbara Stanwyck in the leading part; they are, "Virtue's Bed," and "The Miracle Woman." This star was not promised with any particular title on the ten "Proven Specials," but a note at the bottom of the list in the Work Sheet stated the following:

"Barbara Stanwyck will appear in one of the Proven Specials."

Columbia has not yet produced a picture of either of the two groups with Barbara Stanwyck in the leading part; and yet it made a picture with this star, "Ten Cents a Dance," which is selling to the exhibitors outside its 1930-31 program. In other words, Columbia, before making any of the pictures it has sold you with this star, proceeds to use or summer your play-dates will all be taken up.

Columbia is disregarding its moral obligations to you.

There is no doubt in my mind that it will make these pictures, but when it is ready to deliver them it will be late spring or summer, a time when they will not be of so much value to you, either because you may shut down during the summer months or because you are being compelled now to buy additional pictures to take the place of those Columbia has failed to deliver and late in the spring or summer your play-dates will all be taken up.

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No. 12

ENLIST THE AID OF THE PRESS AGAINST "SPONSORED" SCREEN ADVERTISING

This office has sent the following letter to two thousand newspapers in the United States and in Canada:

"Two of the leading motion picture producers, Paramount-Publix and Warner Bros., have entered into the advertising field in competition with newspapers; they are using for the purpose, not only the screens of their own theatres, but also those of the independent theatre owners.

"The worst part of it, however, is the fact that in many cases they conceal the advertisements in pictures the independent theatre owners buy for the purpose of showing to the public as purely entertainments. Such an act is, as you will admit, unethical and unmoral, in that they take advantage, not only of the theatre owners, whose screens they use without paying for the privilege, but also of the public, who pay their money at the box office to be entertained, and not to be made to see advertisements.

"This paper has protested on behalf of the independent theatre owners, whose interests it represents, and who strenuously object to this practice, against the use of either concealed or open advertising; but in order that this protest prove most effective, I thought of appealing to the press of the United States with the object of enlisting its aid. Since this matter concerns you as much as it does the independent theatre owner, I thought that you might see fit to use part of your editorial space for the purpose.

"The motion picture industry, when it was still young, sought the aid of the press, which was offered freely and unselfishly, because the editors thought that the interests of the public were thus served; but now that it has established itself as part of the American public's life, two of its prominent members are biting the hand that fed them.

"I am enclosing two copies of HARRISON'S REPORTS containing editorials on the subject. You may use any part of them, or in their entirety, if you see fit; I shall also be glad to send you any additional material on the subject you may require.

"In case you should decide to lend aid in this matter and should write something about it, will you be kind enough to send me the particular copies? It is my intention to mention in HARRISON'S REPORTS the names of the papers that will condemn the advertising activities of the motion picture producers to let them know that they cannot invade a field foreign to their business without a strong protest from the press of the country."

A similar letter will be sent this week to five hundred of the most important weekly and monthly magazines.

And this will not be the only letter; other letters will be sent soon, until the press of the United States were made to realize the danger to their interest and joined with the independent exhibitors to fight sponsored screen advertising.

As I informed you last week, Educational, Columbia, Tiffany and Sono-Art have joined Universal in opposing all forms of screen advertising, whether concealed or open. RKO and RKO-Pathe have declared themselves against concealed advertising. Mr. Marcus, of RKO-Pathe, however, has informed me that he has not yet taken a definite stand in the matter of sponsored advertising reels furnished to the exhibitor with a premium for running them. I have not yet received an expression of opinion from Joe Snitzer, of RKO, in the matter of "sponsored" reels and have telegraphed him to the coast for a statement.

Harley L. Clarke, of Fox Film Corporation, has joined Universal in opposing screen advertising of any description. In a letter to this office he says: "This Corporation is not inserting commercial advertising either con-

cealed or obvious in any of its pictures. Its tendency is in the contrary direction."

I have not yet heard from the others but I soon hope to have every one committed on this question.

If the editor of your local paper has not received a letter from this paper, take this copy of HARRISON'S REPORTS to him along with the other copies that have editorials treating on this subject; the press of the United States must be made to realize the danger to the screen as well as to their interests, for when they do there is no question in my mind what their attitude will be. Point out to your editor the fact that success of this plan will mean decreased advertising for all newspapers, not only directly but also indirectly: with the profits from screen advertising, the producers will buy more theatres. And more theatres in the circuits means less advertising for them, as experience has proved in places where the circuits control a town. When the order goes to the managers from New York for the reduction of expenses, the first thing these managers do is to cut down their newspaper advertising.

Throw yourself into this battle with all your strength. Now is the time to take the press into your confidence, to make friends with them by fighting for their interests. Remember that no company has ever been formed that will defy successfully the combined press. Consequently the outcome of this fight is assured when you do your part.

AGAIN ABOUT THE PATHE QUESTION

In last week's issue I overlooked mentioning the fact that the Pathe 1930-31 short subjects will be delivered to you in accordance with the terms of the contract, because all these had been produced before the date on which Pathe sold out to RKO. RKO-Pathe undertook to distribute these shorts.

There is also one correction that I desire to make about "Lonesome Wives." This picture is not owned by Pathe Exchanges, but by RKO-Pathe, the new organization, because, although it had been produced at the Pathe studios, it had been made with RKO money.

In next week's issue I may be in a position to make the comment I promised in last week's issue in reference to your rights in the stars sold by Pathe to RKO.

DO NOT WRITE TO THIS OFFICE ABOUT SUBSTITUTIONS

The substitution analysis for all pictures released up to the end of January was printed in the issue of HARRISON'S REPORTS of January 24. The substitution facts on all pictures released after that date are given in each review by a foot-note. This makes it unnecessary for you to write to this office for the information. Just look up each review and you will know whether the picture is or is not a substitution. If you have missed a copy, write to this office for a duplicate copy; it will be sent free of charge.

If I have any information at hand before I review a picture, I shall make it a practice of giving it in a special pre-review, printed in the inside pages, just as I have done in the case of two Fox pictures, "Doctor's Wife" and "The Spy," which appeared in the March 7 issue, and just as I am doing in this issue with other Fox pictures.

In the case of Universal picture substitutions, let me call your attention to the fact that Universal Pictures Corporation is the first film company to adopt the system of informing the exhibitors in advance of the story substitutions it has made; and in order for you to encourage this practice, as a sort of reward for honest dealings, this paper suggests to you to be fair with Universal by accepting its substitutions if the pictures should turn out to be good.

The Universal substitutions will be printed next week.

"Gun Smoke" with Richard Arlen*(Paramount, April 11; running time, 64 min.)*

By this picture, gangland invades the Western fields, which heretofore remained immune. The action is fast, as there is something doing all the time, but it is unpleasant action. There are thrills when the gangsters from New York overrun the town and the heroine's farm, holding every one captive at the farm and at the town, shooting down like a dog every one questioning their authority.

In the opening scenes, the leader of gangsters gathers his gang after a murder and, leaving New York, is headed for the West, where they expect to remain until the agitation against gangsters subsides. In the little town where they are landed they are mistaken for wealthy easterners, who had come to invest money and to help build up the town. They make themselves at home in the heroine's ranch. The hero, who loved the heroine, attempts to warn her at befriending the strangers but she resents his interference. While the hero is absent an old prospector comes to the ranch and informs the heroine that he had at last discovered gold. The gang leader at once takes charge, holds the heroine and every one captive, sends for more men from the East, who take charge of the town, and proceeds to take all the gold out of the placer mine, intending to leave after they had made a clean up. But one of the men, helped by the cook, a Chinaman, escapes and rides fast to the hero, whom he acquaints with what had happened. The hero takes his men and, after shooting it out with the gangsters, who had taken charge of the town, drives them out and then goes after the other gangsters. The gangsters, having been warned, take the heroine along and try to get away. But the hero outwits them; having cornered them in the hills, he exterminates them all, liberating the heroine and the others. The heroine begs the hero's forgiveness.

William Slavens McNutt and Grover Jones wrote the story; Edward Sloman has directed it. Mary Brian is the heroine, William Boyd the gangster leader, Eugene Pallette the hero's pal. Louise Fazenda is in the east, contributing to some laughs. The talk is clear. (Not a substitution.)

Not suitable for children or for church people. Not a Sunday show.

"Hot Heiress"*(First National, rel. date March 28; running time, 78 min.)*

A fair comedy, with music. The plot is very thin, but there many funny lines. Most of the humor is supplied by a friend of the hero's and his girl friend, both of whom have no manners and who, because of their commonness, provoke much laughter. The heroine arouses sympathy, because she, although a wealthy girl, is steadfast in her affection for the hero, a poor laborer, and is willing to give up her luxurious surroundings to marry him:—

The hero, while working in a steel building, meets the heroine, whose bedroom window was directly opposite where he was working, and whom he saved when a red hot rivet was accidentally thrown into her room, starting a fire. They are separated after a misunderstanding when the hero objects to marrying her because of her wealth, but she assures him she loves him and is willing to marry him. They are separated after a misunderstanding when the hero thinks she is ashamed of him. But she later proves her love and they are united.

The story was written by Herbert Fields. It was directed by Clarence Badger. In the cast are Ben Lyon, Ona Munson, Walter Pidgeon, Tom Dugan, Inez Courtney, Thelma Todd and others. The talk is only fair.

Suitable for children. Good Sunday show. (Not a substitution.)

"The Air Police" with Kenneth Harlan and Josephine Dunn*(Sono-Art, April 1; running time, 61 min.)*

A fair program picture. The fight between the hero, an air policeman, and the gangster, each in a flying machine, may offer thrills to non-critical picture-goers. There is a fight also in the beginning; it takes place in a cabaret, between the hero's pal (Charles Delaney) and the gangster leader. There is a situation that may touch tender-hearted picture-goers; it is the death of the hero's pal, who had been shot down by the gangsters. It could have been truly effective had it been directed and acted well:—

The hero and his pal, officers of the air police near the Mexican Border, are ordered to fly to the other side of the line, to a little town frequented by smugglers, to detect the smugglers who were smuggling valuable gems into the United States. On their first visit, the hero's pal, whom

the sight of a woman always fascinated, falls in love with the heroine, singer at the cabaret the villains were using as their headquarters. He makes frequent flights and calls on her. The smugglers learn his identity, waylay him and down him. He calls headquarters over his radio for help. The hero reaches the scene a few minutes before he expired and is told that the heroine was a confederate of the smugglers. The hero vows to avenge his death. He succeeds, shooting down the leader of the smugglers and killing him. But he learns that the heroine was not one of the gang. It was, in fact, through her help that he was able to accomplish his object.

The story is by Arthur Hoerl, the direction by Stuart Paton. The talk is clear although the sound is fair. (Not a substitution.)

"The Prodigal" with Lawrence Tibbett*(MGM, February 21; running time, 83 min.)*

Though the part Mr. Tibbett takes is more sympathetic than that of any of his former pictures, "The Prodigal" is not more than fair. It is a collection of excellent and of mediocre situations. He is presented as a likeable, happy-go-lucky fellow. His voice is, of course, charming. In the scenes he is shown leading a negro chorus and singing negro spirituals, he is very effective. There is some humor all the way through:—

The hero (Tibbett), the black sheep of a Southern aristocratic family, returns home after a long absence and finds his hypocritical brother married to a beautiful girl (heroine) but making her life miserable, often by making untruthful insinuations about her moral character. Unable to tolerate him any longer she plans to run away with a former admirer; but the hero prevents her step. The heroine is a little happier because some one sympathizes with her and remains. In time, however, the two fall in love. But the hero, rather than let this go on, prepares to leave. The mother advises her son to divorce his wife so that she may marry the hero. The hero departs for one last "tramping" before returning home to claim his bride.

The story is by Bess Meredyth; the direction, by Harry Pollard. Esther Ralston is the heroine, and Purnell B. Pratt the husband. Roland Young and Cliff Edwards are the hero's chums, two tramps. Edna Dunn, Stepin Fetchit, Hedda Hopper and Theodore Von Eltz are in the cast.

Except for a few sequences, the picture may be considered suitable for children as well as for adults. It may prove suitable for Sundays in small towns. (Out-of-Town review. Not a substitution.)

Note: In the Southern states, its title will be, "The Southerner."

"The Conquering Horde" with Richard Arlen and Fay Wray*(Paramount, March 14; running time, 72 min.)*

Although "The Conquering Horde" has not been produced on as large a scale as "Fighting Caravans," it is more interesting and entertaining, even though it cannot be put on a better classification than that of program, or of slightly higher, grade. The most striking feature is the thousands of cattle, used in some scenes. Richard Arlen, as the leading player, is given an opportunity to perform heroic stuff by protecting the interests of the heroine and her person, even against her will:—

The hero, an officer of the Army, who, though a Texan, had fought with the North in the Civil war, is sent by the President to Texas to help the poor farmers, who were being forced to sell their land for three cents an acre because of the machinations of the state treasurer (villain); he had prevented the railroad from crossing Texas and thus made it impossible for the farmers to find a market for their cattle. He pretends to befriend the villain and learns all about his plans. The heroine, former schoolmate of the hero's, refuses to befriend the hero. He suggests that she send her cattle to Abilene, Kans. At first she is unwilling, through false pride, to take his advice, but later she changes her mind. The hero follows the caravan to protect all, particularly the heroine. When they reach Indian territory, the villain shoots and kills an Indian girl, his intention being to infuriate the Indians and thus cause the massacre of the caravan. The hero, however, prevents the massacre by sending to the nearest fort word of their plight and by promising the Indians to deliver to them the murderer. After reaching Abilene, the heroine learns who the hero is. She begs his forgiveness.

The story is by Emerson Hough; the direction, by Edward Sloman. Claude Gillingwater, Arthur Stone, James Durkin, and others are in the cast. (Not a substitution.)

"Bachelor Apartment" with Lowell Sherman

(RKO, released April 15; running time, 76 min.)

It is too bad that Lowell Sherman is not a great drawing card in pictures; his work entitles him to be one. In this picture he is the same artist he was in other RKO pictures; again he is the "lady killer," who is trying to shake off his lady loves but who is unsuccessful, particularly when one of them breaks into his apartment and puts him in an embarrassing position with his new secretary, whom he treated differently; he had found out that she was a good girl, and had really fallen in love with her. His acting makes one laugh heartily now and then. The theme belongs, of course, to the sex species; but it has been handled well.

The story deals with a hero who considers women, married as well as single, merely a diversion. He keeps up an expensive apartment. Accidentally he meets the heroine and because he finds her different from other women he is determined to engage her as his secretary. He succeeds in finding her address. When she finds out that the employer to whom an employment agency had sent her for a position as secretary is the hero, she starts to leave, but the hero induces her to stay. He offers her the position with the understanding that her duties were to be nothing but those of a private secretary. Because she needs the position she stays. Many misunderstandings occur as a result of the infatuation a married woman felt for the hero, who was pursued relentlessly by her and who could not get rid of her, but in the end the misunderstandings are cleared away and she accepts his marriage proposal.

The story is by John Howard Lawson; the direction, by Lowell Sherman himself, who has developed into a first class director. Irene Dunne is very good as the heroine; and so is Claudia Dell, as the heroine's sister. May Murray is the married woman who pursues the hero.

Substitution facts: "Babes in Toyland" is the contract title. But "Babes in Toyland" was to be Victor Herbert's musical play, with Bert Wheeler and Robert Woolsey in the leading parts, and since "Bachelor Apartment" is by John Howard Lawson, it is a story substitution. The act of RKO in dropping "Babes in Toyland" was praiseworthy, because musical pictures no longer draw; but it should have given you a picture with Bert Wheeler and Robert Woolsey.

"The Avenger" with Buck Jones

(Columbia, March 6; time, 65 min.)

Not very much better than the last Columbia-Jones picture. This time Mr. Jones, who is presented as a Spaniard, is not a crook; but he is made a lawless preson. His brother had been lynched by outlaws who wanted to get hold of their gold mine and he, in order to avenge his death, turns into an outlaw until he so brings things about that he causes the death of every one of the outlaws. He had carried out his plans with the help of the heroine, who helped him escape from her father's jail, and who intervened with her father and prevented his punishment by the law by explaining to him the rough treatment the hero had received at the hands of the murderers.

The story is by Jack Townley; the direction, by R. William Neil. Edward Peil, Sr., Otto Hoffman, Edward Hearn and others are in the cast.

It may prove suitable as a program to those who like strong melodramas, but it does not convey a good moral to children. Not a good Sunday show. (Not a substitution.)

"June Moon" with Jack Oakie

(Paramount, rel. date, March 21; running time, 73 min.)

A fair program picture. Although there are not as many laughs in it as there usually are in Oakie's pictures, it has human appeal. But it is doubtful if it will be successful, even though it is entertaining, for the reason that the hero is presented as a sap and people do not like saps; they want their heroes to be he-men, and to accomplish things. The heroine arouses sympathy by her love for the hero, and by her faith in him:—

The hero and the heroine meet on a train bound for New York from Schenectady; he had left his position there to go to New York to become a song-writer. They are attracted to each other. He calls on a song writer in New York, to whom he had a letter of introduction. This man was very low in funds, and his wife and her sister, realizing that the hero was a native boy, and learning that he had \$1200 in cash, decide to get some good times out of him. He forgets about the heroine, and she is heart-broken. He collaborates with the song-writer and they compose a song, which they submit to a music publisher and anxiously

await his decision. The hero's funds were shrinking, and as he had become engaged to the sister-in-law, he discloses the reason for his anxiety to the music publisher. The publisher is overjoyed when he hears this, as he had been the girl's lover and was anxious to get rid of her. He pays the hero \$2500 for the song to enable him to marry the girl. But the hero finds out in time just what sort of a woman he was engaged to, and is relieved to be able to break the engagement as he had never loved her, and realized that it was the heroine he loved. He and the heroine are united, and go back to Schenectady as the hero finally realized that he was not a good song-writer.

The plot was adapted from the stage play by Ring Lardner and George S. Kaufman. It was directed by A. Edward Sutherland. In the cast are Frances Dee, June MacCloy, Ernest Wood, Wynne Gibson, Harry Akst and Sam Hardy. The talk is clear.

There is one scene in which the song-writer discovers that his wife had been unfaithful to him. It is doubtful, however, if children will understand the significance of it. There are many suggestive things said throughout. This makes it unsuitable for young men and women. Not a good Sunday show. (Not a substitution.)

"The Perfect Alibi"

(RKO, April 1; running time, 76 min.)

A fairly good program picture. It is a murder mystery story; it holds one in pretty tense suspense. Contrary to other pictures of this type, the identity of the murderer is not concealed; the spectator is held in suspense by creating a desire in him to know how the murderers, who appear to be clever, are to be caught. The picture has been produced in England, with an entirely English staff, but under American supervision:—

The story deals with the efforts of two ex-convicts to murder a former police commissioner, who many years previously had sent them to the penitentiary and had a friend of theirs sentenced to death. They trap the police commissioner, whose guests they were, in his room, and after disclosing their identity they murder him. They take pains, however, to make it appear as if he had taken his own life. But the murdered man's nephew (hero) and his ward (heroine) suspect foul play; by conducting secretly an investigation of their own they eventually trap the murderers and force them to confess.

The story is by A. A. Milne; it was directed by Basil Dean. The recording is good; and so is the acting, as well as the direction. The players are all Englishmen—Robert Loraine, as one of the murderers, Frank Lawton, as the hero, Dorothy Boyd, as the heroine, C. Aubrey Smith, as the murdered man, Warwick Ward, as the other of the murderers. (This is a Basil Dean No. 2; it is not a substitution.)

"Three Girls Lost"

(Fox, April 19; running time not yet known)

I have not yet seen it. But here are the substitution facts: Its production number is 240. On the contract, No. 240 was titled "Hot Numbers;" it was based on a story by Owen Davis. Since "Three Girls Lost" has been founded on a story by Robert D. Andrews, it is a story substitution.

"Charlie Chan Carries On"

(Fox, April, 12; running time, 74 min.)

I have not yet seen it but here are the substitution facts: Its production number is 221. In the contract, No. 221 was Janet Gaynor No. 2. The finished product has not this star. It is, therefore, a star substitution and you are not obligated to accept it.

"Mr. Lemon of Orange" with El Brendel

(AFox, March 22; running time, 73 min.)

I have not yet seen this picture but I thought of giving you the substitution facts:

The contract title (No. 217) is "She Wears the Pants;" it was to have been based on a story by Earle Crooker, and since the finished product has been founded on a story by Jack Hayes, it is a story substitution. But the original picture had no star of Mr. Brendel's drawing power. This ought to outweigh the fact that the story has been changed.

"The Southerner" with Lawrence Tibbett

(MGM, February 21; time, 83 min.)

This is the same picture as "The Prodigal," reviewed in this issue. This is the title that will be used in the Southern states.

LASKY'S ENDORSEMENT OF "RANGO"

"Rango," the Paramount picture which Jesse L. Lasky has endorsed as being the best animal picture he has ever seen, lasted ten days at the Rivoli, in this city, although the Paramount executives, inspired by the enthusiasm of Mr. Lasky, expected it to run at least six months.

There is nothing unusual for a person to make a mistake. All mortals, big or little, make errors in judgment; some frequently, some rarely, but all do. We in the industry, however, learned to expect that Mr. Lasky's judgment would be less likely to err in picture-value matters than the judgment of any other producer, for the reason that Mr. Lasky had been the actual head of the Paramount production forces for many years, and the nominal head since Benny Schulberg took charge of the production of Paramount pictures, and feel that he ought to know picture values more than any other producer. You may imagine, then, the disappointment of many persons connected with the motion picture industry, particularly of theatre owners, at the miserable failure of his judgment.

If Mr. Lasky were the wise producer publicity has made us believe he is, he would have known that no picture which has no story, in which two dirty natives are featured, and in which there is a repetition of close-ups of monkey faces, restorted to in order to create length, could be successful. This proves that the production head of the leading company in the motion picture business has been overrated in all these years, costing you no little treasure.

Mr. Lasky has endorsed another picture—"Tabu." But it is not even being shown at a theatre owned by Paramount-Publix; it opened this week at the Park Central, an independent stage theatre, formerly Al Jolson's Theatre.

This paper hopes that Mr. Lasky will not endorse a picture again. If he should, it will be the greatest reason why the independent exhibitors should not book it.

THE "FLOP" OF MARY PICKFORD'S "KIKI"

"Kiki," Mary Pickford's latest picture, is not proving a drawing card, in spite of the fact that it is a very good picture, and Miss Pickford does the best acting of her career.

The reason for such a failure is the fact that the part she is taking, that of the wild young French actress, is foreign to the parts her followers want to see her in. Miss Pickford has not, in fact, appeared in a popular part for many a year.

Miss Pickford should realize that her present picture-story ideas do not conform with the wishes of the picture-going public, and unless she wants to lose her popularity entirely she must modify them.

CHAPLIN'S "CITY LIGHTS"

"City Lights," after doing phenomenal business in the first three weeks, dropped badly, to such a point that lines are no longer formed in front of the George M. Cohan Theatre, where it is now showing, even on Saturdays and Sundays.

The reason for the picture's failure to stand up are mainly three: First, the prevailing depression; secondly, the fact that the picture is silent; and thirdly, the fact that the picture is suitable more or less for the highbrows.

As for the first reason, though it is true that good pictures draw even now, despite the depression, they do not draw as much as they did during the prosperous days. When the average workman does not know where the next meal is coming from, he certainly is not expected to rush to see Chaplin, even if "City Lights" were the best picture Chaplin had ever made, a thing which it is not.

The second reason given has a great deal to do with the picture's loss of popularity: Those who go to pictures now have become accustomed to sound and expect the characters to talk. They are, therefore, disappointed when they see Chaplin but do not hear his voice. Charles Chaplin might just as well know that he cannot be bigger than the public—no man has ever been born who can defy the wishes of the people. He might get away with this one, but hardly with another.

As to the third reason, those who go to see Chaplin pictures do not want to cry; they want to laugh. And this they do not experience all the way through the picture, for pathos predominates in many scenes, particularly in the closing scenes. Mr. Chaplin should abandon his inclination of injecting drama or sentimental appeal in his pictures and stick to his slapstick work if he should hope to draw his friends in the same number he used to; and above all, he should make more pictures—at least two a year. No matter how popular an actor may be, his popu-

larity alone is not enough to draw customers; the people's desire must be cultivated along with their friendship; seeing an actor in pictures must become a habit. And such a habit cannot be formed when that actor makes only one picture in three years. Mr. Chaplin gained his popularity when he was releasing pictures every four weeks, and he should make an attempt to satisfy the "Chaplin craving" by the production of pictures, if not once every month, at least twice a year.

Under the circumstances, those of exhibitors who have refused to accept Mr. Chaplin's terms of fifty per cent of the gross receipts have shown more than keen business judgment.

THE ERPI MOVE TO REOPEN DARK HOUSES

As every one knows, I am sure, by this time, Electrical Research Products, Inc., in order to create a market for its talking picture instruments, is offering to the owners of houses that are dark help; it proposes to furnish a reasonable amount of money for the reconditioning of the theatre, to install a talking picture instrument, and to supply the pictures, shorts as well as features, for forty per cent of the gross receipts, twenty per cent of which is to apply to the film rentals, ten per cent to repaying the money spent for the reconditioning of the theatre, and ten per cent to the paying for the instrument. All the exhibitor has to do is to furnish the house, pay the employees, and do a reasonable amount of advertising.

The Erpi decision is already creating a decided antagonism among the independent exhibitors, who know beforehand that its activities will be confined only to independent territories—no one can believe that it will make such an offer to those whose houses are in competition with producer-owned theatres.

No independent theatre now open will benefit from this offer, for a theatre that is dark is either in a town where there is one open, or in a town near by, not far away from it; with the result that the opening of the dark theatre will put the active theatre out of business. So all the Erpi move will do will be to darken one theatre for every theatre that it will put in the active list.

This is not, however, the chief reason that has prompted me to comment upon the Erpi move, but the following: Erpi, in order to furnish the film required, has contracted, according to the best information available, with Paramount and Fox. Now, if these two concerns can furnish their film to dark theatres at twenty per cent of the gross receipts, why should you pay more to them, particularly when you know that the opening of a dark theatre near your theatre will take enough business away from you to force you to shut down?

Let your slogan be: "No more than twenty per cent for film to Paramount and to Fox." In fact, you should give your business to those who do not intend to encourage competition in your town or near it.

The selling season will soon be on and it is necessary that you make your plans to buy film from those who do not scheme to put you out of business. If you have to buy their film, you should pay no more than twenty per cent—the same price they are charging to ERPI.

NOTICE

Authorization to solicit subscriptions for HARRISON'S REPORTS has been withdrawn from S. Lovenbein, who is now somewhere in the middle west.

Exhibitors are cautioned not to make payments directly to agents, even if these have authority from this paper, renewed every three months, to solicit subscriptions; checks for the payment of the subscriptions should be made out only to HARRISON'S REPORTS or to P. S. Harrison.

Whereas, P. S. Harrison and HARRISON'S REPORTS have over the past ten years strongly championed the best interests of the independent theatremen, exposing with distinctly beneficial results many evils and many sore spots within the trade, and,

Whereas, Mr. Harrison and his publication have steadfastly hewn to this policy of attacking such practices, now therefore be it

RESOLVED that the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, through its Board of Managers, at a meeting held March 12, 1931, go on record as recognizing the valuable services rendered by Mr. Harrison and HARRISON'S REPORTS to the independent theatre owners, and endorse his publication as a very valuable asset to the independent exhibitors and the motion picture industry as a whole.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, MARCH 28, 1931

No. 13

THE RESPONSE OF THE PRESS IN THIS PAPER'S CAMPAIGN AGAINST SCREEN ADVERTISING

The response of the press in this paper's appeal for editorial support in its campaign against sponsored screen advertising, instituted by Paramount-Publix and Warner Bros., has been nothing short of marvellous, if I am to judge, not only by the clippings sent to me, but also by the personal letters of some of the editors; they offer me their whole-hearted co-operation in this crusade. And this is only the beginning; soon the storm will grow into a cyclone, for the newspaper associations are taking the matter up with the view of outlining a course of action.

Some papers reproduced on their editorial pages entire articles from the two copies of HARRISON'S REPORTS. Others copied part of the articles.

Mr. Chester B. Bahn, that tireless motion picture editor of the *Syracuse Herald*, of Syracuse, N. Y., devotes two full columns to the subject, which he treats thoroughly; he condemns even the tie-ups some producer publicity men are in the habit of making, and of gloating over it. Mr. Bahn points out to the fact that the reason why "Abraham Lincoln" and "With Byrd at the South Pole" failed is because an attempt was made to substitute text books for simon-pure entertainment. He condemns the advertising ticcups for "The Easiest Way," and in other pictures, which cannot be undertaken without imposing upon the public. In concluding his article, Mr. Bahn says: "And let me reiterate, the sound-screen itself is already over-burdened with advertising—trailers on coming attractions, trailers on cooling plants, slides acknowledging the loan of this, that and t'other. The American fan's inherent dislike of propaganda, a post-war reaction, spells woe for the exhibitor should that burden be further increased and the fan asked to not only condone it but pay the boot."

Mr. J. L. Greer, publisher of The *Denison Daily Herald*, of Denison, Texas, says partly as follows: "Local theatre operators are in no wise responsible for this, but they will have to suffer from the loss of patronage which will naturally result. People will not pay admission to a theatre to see advertising on the screen, even if it be cleverly camouflaged as a part of the play. The glitter of easy gold may be attractive to the producers, but sometimes this easy money comes high. If they drive the public from the theatres by using this insidious ruse, they will have a hard time wooing it back. Thus they may, after all, kill the goose that lays the golden egg."

The *Frederick Leader*, of Frederick, Oklahoma, writes partly as follows: "The editor of HARRISON'S REPORTS, a movie publication issued in New York, has waxed so warm about the manner in which some producers conceal advertising, with more or less subtlety, but still apparent, in recent pictures, that he threatens to ask Congress to pass a law providing that such showings be marked 'advertisement,' similar to the law governing newspaper propaganda." He then gives a short history of the causes that led Congress to adopt the law that governs advertising in newspapers.

Mr. Carroll E. King, Vice President and Managing Editor of the *Johnson City Chronicle*, and of the *Staff News*, both of Johnson City, Tennessee, writes partly as follows: "Your very interesting communication of March 16th, with enclosures, has our heartiest approval and sympathetic co-operation. Very likely we will carry some comment on this and will gladly forward tear sheets for you."

The *Harrison Daily Times*, of Harrison, Arkansas, reprints the entire article that appeared in the February 28 issue of HARRISON'S REPORTS, with the following comment: "The editor can add little to what Reviewer Harrison has said, except to concur in the protest against prostituting the screen to such objectionable use."

The *Gazette and Mail*, of Morristown, Tennessee, reproduces the entire article of February 28, with appropriate parenthetical comment as to this paper.

Mr. Gerald Doyle, of *Queens Evening News*, Jamaica, Long Island, N. Y., in his article, which is vigorous, adds: "Mr. Harrison is to be commended for his alertness in discovering this lamentable state of affairs, and for the vigor and persistence with which he is leading the fighting opposition to the practice."

Mr. Harry H. Whitley, Secretary and Manager of The Dowagiac Daily News Company, of Dowagiac, Michigan, accompanies his tear sheet with a letter, which reads partly as follows: "We are very much interested to read your comments on advertising in the motion pictures. We will be glad to cooperate in any reasonable degree in combatting this menace which we think is very real."

The *Asbury Park Evening Press*, of Asbury Park, New Jersey, printed a long article on the subject, which reads partly as follows: "What promises to be something of a racket now looms with the formation of an organization to introduce advertising in motion pictures. Not that the 'movies' have been free of publicity in the past, but now it is proposed to launch it on a wholesale basis. . . ."

"The only objection to this brand of advertising is that it will probably be promoted on a basis of deceit. Theatre-goers will enter a show house on the assumption that they have paid the price of admission to be entertained, but in reality they will have purchased their ticket so that they may become the victims of an advertising stunt. . . ."

After demanding that the public be given lower admission rates when it is invited to spend its time reviewing trade appeals, the editor concludes: "It hardly seems possible that those whose business is to provide entertainment will permit the motion picture industry to be prostituted by a scheme that would ultimately spell its doom."

The *Sioux City Tribune*, of March 19, says partly as follows: "If the public has not yet caught onto what is happening, it certainly will shortly. Public sentiment should be properly resentful of this form of advertising. Independent picture houses should resent the imposition. . . . Advertising has but killed public interest in the radio. That lesson should not be lost on the film manufacturers. . . . If the film producers are not far-sighted enough to see this, it is up to the public to teach them a lesson by staying away from their shows."

And this is only the beginning: the newspaper editors have been deceived by moving picture publicity men so often that they are careful of appeals from moving picture people. When they find out that there is no intent to draw them into a trap, that this is a problem that concerns them as much as it does you, the independent theatre owners; when they become conscious of the fact that every penny spent in this crusade comes from my own pocket, their co-operation will increase one hundred fold. Once confidence is established, there is no question as to what their attitude will be. Nor is there any doubt as to what will be the outcome of this fight. It is the first time in the history of newspaper publishing that newspaper editors, regardless of politics or beliefs, are thinking together. The menace affects every one alike and I am proud and happy that I took the initiative in bringing it to the notice of the entire profession.

"Charlie Chan Carries On"

(Fox, April 12; running time, 70 min.)

An excellent mystery picture; it keeps up the suspense to the very end, when the murderer is caught. There is plentiful humor, too, which is supplied by Warner Oland, who takes the part of Charlie Chan, the Chinese detective, when he expresses himself by the use of quaint proverbs; also by Warren Hymer, who poses as a retired Chicago racketeer. The untangling of the mystery is done in a logical manner, and although the murderer was suspected as being one of the group of tourists, yet his discovery comes as a surprise. There is a pleasant love affair between the hero and the heroine, members of the group of tourists:—

A group of people, under the direction of a Dr. Lofton, were making a tour of the world. The heroine's grandfather is found murdered during the group's stay in England. The chief of Scotland Yard finds it impossible to trace the murderer. In Paris, another member of the group is killed. The Scotland Yard man arrives in Paris to follow the case through and telephones the wife of the murdered man. She tells him to bring the group to her hotel. She is sure that she can identify the murderer, who was her former husband, but who was travelling under an assumed name, which she did not know. He had sworn to kill her and her husband because they had run away together, taking with them some diamonds belonging to him. The woman, escorted by the detective, while riding down in an open elevator, is killed by some one from above, who threw a knife at her. The group finally arrive in Honolulu. There the chief of detectives is shot, and Charlie Chan, a friend of his and a detective, is enraged and resolves to accompany the group to San Francisco in order to discover the murderer. By an ingenious method he exposes the murderer, who confesses to all the killings, saying that he had committed the first murder by mistake. In the meantime the hero, who had acted as a companion to one of the tourists, and the heroine had fallen in love with each other and become engaged.

The plot was based on the story by Earl Derr Biggers. It was directed by Hamilton MacFadden. In the cast are Warner Oland, John Garrick, Marguerite Churchill, Warren Hymer and others. The talk is clear.

Exciting for children. Good Sunday show.

Note: The substitution facts were given in the issue of March 21, in the review pages.

"The Lightning Flyer" with Dorothy Sebastian and James Hall

(Columbia, no rel. date set yet; running time, 63 min.)

It is evident that Columbia meant to make a thrilling railroad melodrama out of it but it has made just a fairly good program entertainment. There are some thrills toward the end, but not such as to be felt by the spectator perceptibly. They are caused by runaway cars, which had been severed from a train, and threatened to wreck the express, and which were derailed in time. As to the story, it is just fair. It deals with the wild son of a railroad president, whose manhood awakens when he is upbraided by his father and told to leave him and to make his own way in the world. He obtains a job in his father's railroad shops as a common workman under an assumed name, and, encouraged by the heroine, whom he had met and fallen in love with, he makes such progress that in a short time he gets a license as an engineer. His pal is murdered by a foreman of the yards, who had locked the switch to which the pal's foot had been caught while an engine was bearing down upon him, and through the hero's testimony the murderer is convicted. He escapes, however, and learning that the hero after the murder had been sent to a small out of the way signal station, goes there to kill him. There is a struggle between the two during which a detached car was running down hill uncontrolled and there was a danger of a collision with the express train. But the hero beats the villain in time to derail the runaway cars. His father, who was on the express train with the heroine, congratulates him for his courage and gives his consent to him to marry the heroine.

The story is by Barry Barringer; the direction, by William Nigh. Walter Merrill, Robert Homans, Albert J. Smith and others are in the cast. The talk is clear.

Note: The production number is 1401, and the former title, "Danger Ahead." Columbia informs this office that this picture does not belong to the 1930-31 regular program; it is one of six specials now, which it calls "Money-Getters," and which it is selling independently.

"Strangers May Kiss" with Norma Shearer

(MGM, release date April 4; running time, 83 min.)

Those who like sophisticated stories will find appeal in it. Miss Shearer is presented as a girl who thinks love without marriage is more enduring and happier than love with marriage. Because the entire picture is built around this idea it can bear interest only for certain classes of audiences. The cast is excellent. Robert Montgomery nearly steals honors:—

The heroine, in love with a roving newspaper correspondent, feels that she can find more happiness in love when marriage is not included. To this end, she refuses marriage offered by another suitor, whom she admires. When her aunt commits suicide upon learning that her husband has been unfaithful to her, the heroine leaves for a foreign country with the newspaperman with whom she is madly in love and living with him, though unmarried. But this happiness is shattered when the newspaperman is ordered to another land. He cannot take her with him. At last she realizes that her dream could not endure. Trying to forget she gives up her next two years to a fast life, having many affairs and being admired by many men. Then the suitor who offered marriage meets her in a foreign land. He still loves her devotedly. When the newspaperman sends a message to the heroine after two years, telling her that he wants to see her, she goes immediately. But instead of being happy at the meeting, he accuses her of having been unfaithful to him, having heard of her many affairs. He accuses her falsely of being unfaithful also before he had departed. This causes her to leave him. Time passes, and the lovers meet again at a New York theatre. The heroine tells the newspaperman, now retired from that field and in a new business, that she still loves him. Again love asserts itself. The lovers are reconciled. (There is reason to believe that they will be married.)

George Fitzmaurice directed the story by Ursula Parrott. Robert Montgomery, Neil Hamilton, Marjorie Rambeau, Irene Rich, Hale Hamilton, and others are in the cast.

Not for children. Only for some adults. Not good for Sunday nights in small towns. (Out-of-town review.)

Note: In Pennsylvania subtitles were inserted to indicate that instead of living with the newspaperman unmarried, the two were married. This apparently was not in the original production but is a modification to take care of state censor standards. You had better obtain the correct running time from your exchange.

"Tabu"

(Paramount, no release date set yet; running time, 80 min.)

From the standpoint of scenic beauty and simple dramatic charm this picture is worth-while; but it is for high class audiences and not for the rank and file. It is a silent picture, with musical synchronization, and with a cast consisting entirely of natives. They give good performances, and act naturally and with ease. The action takes place in the South Sea Islands.

The most thrilling scenes are those that take place in the water. The people, both young and old, are expert swimmers. In one scene the young boys and girls are sliding down large waterfalls; in another, one sees the men doing deep sea diving in search of pearls, some of them never to return because of their encounter with a shark. There is one exciting scene in which the hero, in order to relieve himself of debts, risks his life to procure a pearl from a pearl bed which had been marked "tabu" by the island because a shark constantly hovered around that spot, and killed every diver who would fish for pearls there. The hero is shown encountering the shark and cutting him with a knife.

The story is simple; it relates the love affair of the hero and the heroine, two young inhabitants of the island of Bora Bora. But their love was forbidden because the girl had been chosen as the Sacred Maiden to speak to the gods for the people. And the rule was that no man was to touch her or to desire her. The young people defy tradition and run away. But they are followed and the heroine, in order to save the hero's life, consents to return. When the hero learns that they were taking the heroine away from him, he swims after the boat in which she was hidden. Just as he reaches the boat and takes hold of a rope, the chief cuts the rope with his knife. As he was exhausted, he is unable to swim back and drowns.

The story was written and directed by F. W. Murnau and Robert J. Flaherty, with musical accompaniment by Hugo Reisenfeld.

Suitable for children. Good Sunday show.

"Man of the World" with William Powell*(Paramount, March 28; running time, 70 min.)*

A slow and tedious picture, with very little action; in addition, the story is unpleasant, as it deals with blackmailing. William Powell is presented as the head of a gang of blackmailers. He never arouses the sympathy of the spectator, because from the beginning one sees him carrying out his blackmail schemes, which are low and contemptible, by posing as a decent person in order to gain the confidence of people. The action takes place in Paris:—

The hero was a publisher of a scandal sheet. His system was to appear at the home of a wealthy person with an advance proof of some item that was to be printed about him. He would claim to be desirous of having this blackmailer prosecuted, but the person involved would never consent to do this as it would be embarrassing. Instead he would pay him hush money, which he thought would be turned over to the blackmailer, but which the hero would keep. At the home of one of his victims he meets the heroine. They eventually fall in love with each other. He tells her about his past, but she is willing to marry him. The hero later realizes the impossibility of this when his former sweetheart who was his blackmailing assistant, tells him that he can never escape from the past. He prints an item about the heroine and himself and presents it to her uncle. In her presence he accepts a check for \$10,000 as hush money, and she is completely disillusioned. The police force him to leave Paris and he goes to South Africa with his former sweetheart. The heroine leaves for America, glad to be rid of him.

The story was written by Herman Mankiewicz. It was directed by Richard Wallace. In the cast are Carole Lombard, Wynne Gibson, Guy Kibbee and others. The talk is very indistinct and at times even difficult to understand.

Not suitable for children, or even for adults. Not a Sunday show. Not a substitution.

Note: Two concealed advertisements are used in this picture; mention is made of both Duns and Bradstreets.

"Woman Hungry"*(First National, April 4; running time, 65 min.)*

Just as tiresome as other First National and Warner pictures produced in colors. The reason for it is the fact that the chief characters do not arouse the spectator's good will. All the appeal is concentrated in the last reel, where the hero is shown displaying his finest human qualities, and where the heroine, who realizes it, begs his forgiveness:—

The hero, one of three bad men, meets the heroine in a desert, in her brother's ranch, where she had been left temporarily alone. Each of the three men want her and the heroine begs the hero to save her from the hands of the other two, promising to marry him if he wanted her. The hero saves her from the others but forces her to carry out her bargain. The heroine is forced to endure him until at last she is discovered by her brother and a former suitor. She has a quarrel with her husband and follows her brother East. The hero, who had grown immensely wealthy from a gold mine, and who had learned to love his wife desperately, follows her East with the hope of a reconciliation. He learns that he is to be a father, but because the heroine does not wish to see him he prepares to leave. But at the last moment the heroine changes her mind; she realizes that she loves him and begs his forgiveness.

The plot has been taken from the play by William Vaughn Moody. Clarence Badger directed it. Sidney Blackmer is the hero, and Lila Lee the heroine. Raymond Hatton, Fred Kohler, Kenneth Thompson, Olive Tell and others are in the cast. The talk is fairly clear. (Not a substitution. Not a road show, as it has been shown in this city in a grind house.)

Children will be bored with it more than will adults. Not a Sunday show.

"The Spy"*(Fox, May 24; running time, 57 min.)*

A fair program picture for adults, but demoralizing to children. Children are shown stealing and then justifying their actions by saying that there is nothing wrong in the act. There is also an unpleasant incident when one of the boys murders a man and is killed by falling off a roof in an endeavor to evade the police. In another scene the villain is heard suggesting to the heroine that she give herself to him, which cannot be misunderstood. The action takes place in Russia:—

The heroine, a former aristocrat, is in Russia with her child, awaiting word from her husband, who was exiled

and living in Paris. Her next door neighbor is a former suitor. She is made to believe that he is her friend when he obtains her release from prison where she had been put for no reason; but in reality he was working with the Russian police to get information about her husband. As her funds were low, she takes a position in a gambling house. A former royalist is a patron there and one night he tells her that her husband had returned bringing a recipe for him about how to cook a goose. Before rushing home to see her husband, she tells this to her "friend," who realized that such a letter was a coded message. He arrests the royalist and then goes to his home and secures the letter, which means death to the hero. He goes to the heroine and tells her that if she will give herself to him he will destroy the letter. As he leaves her room he is killed by one of the children of the gang her child was associating with. She is arrested for the murder and her husband gives himself up. The children testify that it was a member of their gang who had killed the man and that he himself had been killed by falling from a roof. She is cleared, but the hero is sent to Siberia for ten years for having plotted against the Government. The heroine says that she will wait for him.

The story was written by Ernest Pascal. It was directed by Berthold Viertel. In the cast are Kay Johnson, Neil Hamilton, John Halliday, Freddie Frederick, Milton Holmes and others. The talk is clear.

Not suitable for children; not suitable for Sunday show.

Note: The substitution facts were given in the issue of March 7, in the review pages.

"The Front Page"*(United Artists, April 4; running time, 101 min.)*

An excellent picture dealing with newspaper men; it is exceedingly well directed. It is exciting, has human appeal, humor, and pathos. Although most of the action takes place in one scene, the press room of the criminal court building, where reporters of several newspapers are shown awaiting word of the hanging of a man, it never lags; it keeps up a fast pace, either holding the spectator in suspense or making him laugh. But the humor is rough, and at times even dirty.

There is one particularly tense scene; it is where the prisoner escapes and comes into the press room at a time when the hero is the only one there. The hero hides him in a roll-top desk, and calls the editor of his paper to come over, so that they might turn the prisoner back and get the scoop for their paper, as well as bring about the ruin of the political organization that was corrupting the city at that time. But their efforts are thwarted when the prisoner is discovered, and they are arrested, only to be released because they had information against the Sheriff and the Mayor that would bring about their ruin.

One sympathizes with the hero and the heroine, who wanted to be married and leave the town, so that the hero might start out in a new field. But the hero is an excellent newspaper man, and the editor of his paper did not want to lose him. The editor uses any means, unscrupulous or indecent, to keep the hero with him, and even when the hero is on his way to New York with the heroine, he sends an order to have the train stopped and the hero arrested for stealing his watch, which he had given him as a gift.

The humor is supplied by the reporters, who are blasé men, untouched by the fate of human beings. Their sole idea was to get scoops for their paper and write interesting stories, which they exaggerated for the purpose of making them thrilling.

The plot was adapted from the stage play by Ben Hecht and Charles McArthur. It was directed by Lewis Milestone. The cast is excellent and consists of Adolphe Menjou, Pat O'Brien, Mary Brian, Edward Everett Horton, Walter Catlett, George E. Stone, Mae Clarke and others. The talk is clear.

It is doubtful whether this picture would be harmful to children; they would not understand the smutty talk.

There are three concealed advertisements in this picture—Listerine, Zonite and Feenamint.

THE LIST OF PRODUCERS OPPOSED TO SCREEN ADVERTISING GROWS

Samuel Goldwyn has replied to this office as follows: "Respective to yours of March 5th, I am in complete accord with you that the practice of using motion pictures for commercial advertising is detrimental to the industry. I am adamant on the proposition that there is no room in pictures for commercial advertising. Mr. Joe Snitzer of RKO wired me from the Coast as follows: "Radio Pictures have no interest in sponsored advertising."

THE WITHDRAWAL OF "TRADER HORN" BY MGM FROM YOUR CONTRACT

Those who have bought the 1930-31 MGM product have been notified that "Trader Horn" has been withdrawn from the contract, and want to know from this paper what their rights in the matter are.

In accordance with the Road-Show Clause in the contract, the MGM Distributing Corporation has the right to withdraw at least two pictures for the purpose of road-showing them. In such an event, the exhibitor loses all rights to it, and the distributor has the right to resell it to him or to any other exhibitor after the picture completed its run as a road show.

For every picture a distributor withdraws from the contract for the purpose of roadshowing it, however, the exhibitor has the right to cancel one other, provided he notifies the distributor of his desire not later than fourteen days before the picture that he desires to cancel is set for exhibition in accordance with the play-date clause. If, for instance, you have been notified that "Trader Horn" has been withdrawn from your contract, you have the right to cancel, as a matter of illustration, "The Southerner," or "New Moon," or "Gentlemen's Fate," provided, if you have these pictures already booked, fourteen days intervene between the day you will send your cancellation notice and the day you are to show the picture.

Your rights to cancel one picture are not limited in case you have not yet booked the picture you desire to cancel. In other words, if it is "The Southerner" you desire to cancel but have not yet booked it, you may cancel it now, if you so wish.

The roadshow clause is favorable to the distributor, of course; it is the result of the methods the Hays organization employed while his representatives were negotiating with exhibitor representatives for new contract forms: he would take them to the Union League Club, dine them, pat them on the back, appeal to their vanity by praising them, and otherwise mesmerize them; thus he would make them feel ashamed to put up any fight for better terms for those they represented. Some of them are still on the Hays "confab" list even though they are no longer exhibitors because, when they were exhibitors, and leaders, they would "ride along with Hays."

WHEN YOU ARE THREATENED WITH A SUIT FOR UNPLAYED OLD CONTRACTS

There is hardly a day but I receive a letter from some exhibitor informing me that he either has been sued or is threatened with a suit by a distributor for unplayed old contracts, asking my advice. In some cases, the dispute concerns silent contracts, which the distributor insists that the exhibitor carry out, even though he has installed a talking picture instrument and is no longer able to play silent pictures. Quite often the exhibitor offers to convert his silent contracts into sound, but the prices the distributor demands are so out of reason that the exhibitor feels that he cannot accept them without a great loss, a fact which forces him to reject the distributor's offer.

When a distributor insists that the exhibitor play out old pictures, whether they are sound or silent, and the exhibitor refuses to comply with his demand, one of three things happen: the distributor either accepts a compromise, or forgets the contracts and makes a new deal with the exhibitor without taking into consideration the unplayed contracts, charging them to profit and loss, or takes the case to the courts.

Refusals on the part of the exhibitors to play out old pictures are more frequent now than they were a year ago, because business has been extremely bad, and the prices for the pictures were made at prosperous times—too high to be played at a profit, however willing the exhibitors may be to live up to their obligations with the exchanges; it isn't in the cards. The demands of the distributors, too, are more insistent now than they were a year ago, because they, too, have been affected by the depression, although not to the same degree as the exhibitors, if we are to judge by the fact that the film executives continue to draw as high salaries, and to waste almost as much money in production.

In many cases, the threats of the distributors are not meant seriously; they are employed only with the hope of frightening the exhibitors into making a compromise more satisfactorily than they have shown a willingness to make. In some cases, they are serious, not because the distributors are sure that they will win in the courts, but because they know that most exhibitors would rather pay for the pic-

tures and not use them than go through the inconveniences and the annoyances of a lawsuit, even if they are sure that they will win it; they feel it is not worth it.

If papers should be served on you, there are two ways by which you could defend the suit: The one is, on the ground that the contract is illegal; the other, on the ground that most of the pictures you are rejecting are founded on immoral or crook plays, which would demoralize the people of your community, particularly the young, were you to show them. You may instruct your lawyer to state in his answer that you were compelled to buy these unsuitable pictures because the producer combination, which Judge Thacher declared in violation of the Sherman Anti-Trust Law, was so strong that it was able to dictate the sales terms to you as it was to all independent theatre owners; they refused to sell you any of their pictures unless you bought them all.

If you should make the illegality of the contract the basis of your defense, your chance of winning the case will depend on the ability of the judge to see an exhibitor's point of view. The experience up to this time has been that some judges render verdicts in favor of the exhibitors by interpreting Judge Thacher's decree as meaning that not the arbitration clause alone but the entire contract is illegal; on the other hand, some other judges do not consider the entire contract illegal.

Elsewhere in this issue you will find an article dealing with a case in Ogden, Utah, which was decided in favor of the exhibitor. An article dealing with another decision, favorable to the exhibitor, was printed in the issue of February 14.

For an authenticated copy of Judge Thacher's decision in the case of **THE UNITED STATES OF AMERICA vs. FAMOUS PLAYERS LASKY CORPORATION**, known as "The Arbitration Case," write to the Clerk of the United States District Court, for the Southern District of New York, Post Office Bldg., City Hall, New York.

ANOTHER JUDGE DECLARES THE OLD STANDARD CONTRACT ILLEGAL

In a decision handed down at Ogden, Utah, on March 11, Hon. E. E. Pratt, judge of the Second judicial district, declared the old Standard Exhibition Contract illegal and unenforceable. The case had been brought by Fox Film Corporation against the Ogden Theatre Company, of which Mr. Harman W. Peery is the manager, for the recovery of film rentals on contracted pictures, which the theatre company refused to play. In its answer, the theatre company asserted that the contract was not entered into voluntarily, and that it was compelled to sign it so as to be able to obtain sufficient pictures to conduct its business.

Though the decision of a state judge in one state does not affect the courts of other states, exhibitors of other states could introduce the decision of Judge Pratt in their effort to prove the contract illegal, particularly if they should introduce the decision also of Judge Miles S. Johnson, of the District Court, of the Tenth Judicial District, of Idaho. As a rule, judges do pay attention to decisions of other judges, even though these may be of other states.

THE STATUS OF THE OLD CHAPLIN CONTRACTS

Julius Goodman, of Ideal Theatre, Baltimore, Maryland, bought Chaplin's "City Lights" on March 27, 1929. The form used was the Standard Contract, and the application was approved by United Artists, through its General Manager, Al Lichtman, on April 2, 1929.

On the contract there was the following provision: "Sound print with talking sequences to be available thirty days after first run last playdate and to be played within thirty days of availability."

On December 19, 1929, United Artists wrote to Mr. Goodman, cancelling it.

Is this contract cancellable?

The blank space in the sub-paragraph "b," in the second clause ("during the period beginning.....and ending"), which would indicate the starting and the finishing date of the contract, was left blank; and since the play date can be fixed only by the play-date availability clause, and this only when a picture is available for exhibition, this contract remains, according to Mr. Abram F. Myers, to whom this matter was submitted, in force.

Exhibitors who have similar contracts should not accept a cancellation notice from United Artists if the cancellation notice was sent to you many months ago, as long as you did not reply accepting it, your contract is in force.

HARRISON'S REPORTS

Vol. XIII

SATURDAY, MARCH 28, 1931

No. 13

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British International Pictures, Ltd.

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Children of Chance—Landi-Longden	Jan. 23
The Love Habit—Seymour Hicks	Jan. 30

Columbia Features

(729 Seventh Avenue, New York, N. Y.)

1016 The Last Parade—Jack Holt	Jan. 31
1021 Ten Cents a Dance—Stanwyck	Feb. 20
1012 The Flood—Eleanor Boardman (6,525 ft.)	Feb. 28
0406 The Avenger—Buck Jones	Mar. 1
0407 Texas Ranger (Fighting Patrol)—B. Jones	Mar. 30
1015 Subway Express—Jack Holt	Apr. 1

First National Features

(321 West 44th Street, New York, N. Y.)

611 Mothers Cry—All Star	Jan. 4
633 Naughty Flirt—Agnew-White (57 min.)	Jan. 11
605 Kismet—Otis Skinner	Jan. 17
618 Little Caesar—Robinson-Fairbanks, Jr.	Jan. 25
615 Right of Way—Nagel-Young (reset)	Feb. 7
610 Kiss Me Again (Toast of the Legion)	
(Mlle. Modiste)—Claire-Pidgeon	Feb. 21
619 Father's Son—Stone-Janney (77 min.)	Mar. 7
622 Hot Heiress—O. Munson-B. Lyon (80 min.)	Mar. 28
613 Woman Hungry—All Star (67 min.)	Apr. 4
604 Finger Points—Barthelmess-Wray	Apr. 11
631 Misbehaving Ladies (Queen of Main Street)—	
Lila Lee-Lyon (76 min.)	Apr. 18
629 Too Young to Marry (Broken Dishes)—	
Young-Withers (68 min.)	May 8
623 Lady Who Bared—Billie Dove (56 min.)	May 29

Fox Features

(444 West 56th Street, New York, N. Y.)

219 The Princess and the Plumber—Farrell	Dec. 21
244 Men On Call—Edmund Lowe	Dec. 28
243 Under Suspicion (Tonight and You) (The	
Red Sky)—Lois Moran	Jan. 4
211 The Man Who Came Back—Farrell-Gaynor	Jan. 11
231 Part Time Wife (The Heart Breaker)—Lowe	Jan. 18
215 Once a Sinner (Luxury)—Mackaill	Jan. 25
248 Fair Warning—George O'Brien	Feb. 1
232 Girls Demand Excitement—Wayne-Cherrill	Feb. 8
220 Don't Bet on Women (Gaynor No. 1)—Lowe	
(reset)	Feb. 15
225 Body and Soul (Movietone Follies of 1931)—	
Farrell-Landi (reset)	Feb. 22
East Lynne (Spec.)—Harding-Brook-Nagel	Mar. 1
246 Not Exactly Gentlemen (No Favors Asked)	Mar. 8
228 Doctors' Wives (The Spider)—Baxter	Mar. 15
217 Mr. Lemon of Orange (She Wears the Pants)	
—Brendel-Dorsay	Mar. 22
222 The Seas Beneath (Gaynor No. 3) (reset)	Mar. 29
214 A Connecticut Yankee—Will Rogers (reset)	Apr. 5
221 Charlie Chan Carries On (Gaynor No. 2)—	
Oland-Hymer	Apr. 12
240 3 Girls Lost (Hot Numbers)—Young-Marsh-	
Wayne	Apr. 19
242 Their Mad Moment (Her Kind of Man)—	
Baxter-Mackaill	Apr. 26
227 Quick Millions (This Modern World)	May 3
218 Daddy Long Legs (Oh, For a Man)—Gaynor-	
Baxter	May 10
206 Women of All Nations—McLaglen-Lowe	May 17
238 The Spy—Johnson-Hamilton (reset)	May 24
212 Young Sinners—Meighan-Jordan	May 31

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

111 The Bachelor Father—M. Davies-R. Forbes	Jan. 10
128 New Moon—Tibbett-Moore-Shy (reset)	Jan. 17
136 The Great Meadow—John M. Brown	Jan. 24
126 Inspiration—Greta Garbo-Montgomery	Jan. 31
153 The Easiest Way—C. Bennett-Montgomery	Feb. 7
108 Dance Fools Dance—Joan Crawford	Feb. 14
129 The Prodigal (The Southerner) Tibbett	Feb. 21
151 Parlor, Bedroom and Bath—Keaton (6563 ft.)	Feb. 28
118 Gentleman's Fate—Gilbert-Wolheim	Mar. 7
157 Men Call It Love (Among the Married)—	
Menjou-Hyams (6616 ft.)	Mar. 14
109 It's a Wise Child—Davies-Blackmer	Mar. 21
102 A Tailor Made Man (The Imposter)—Haines	Mar. 28
112 Strangers May Kiss—Shearer (reset)	Apr. 4
156 Stepping Out—Denny-Hyams	Apr. 11
123 The Secret Six (Cosmopolitan #3)—	
Harlow-Berry (reset)	Apr. 18
115 Daybreak—Novarro-Chandler-Hersholt	Apr. 25
106 The Torch Song—Crawford-Brown-Rambeau	May 2
159 Shipmates—Montgomery-Jordan-Torrence	May 9
124 Never the Twain Shall Meet—(Cosmo. #4)	May 16

Paramount Features

(Paramount Building, New York, N. Y.)

3083	It Pays to Advertise—Foster.....	Feb. 28
3078	Finn and Hattie—Errol-Green-Pitts.....	Feb. 28
3081	Rango (5,894 ft.).....	Mar. 7
3023	Unfaithful—Ruth Chatterton.....	Mar. 14
3009	The Conquering Horde—Richard Arlen....	Mar. 14
3014	June Moon—Jack Oakie.....	Mar. 21
3075	Honor Among Lovers—Colbert-March.....	Mar. 21
3015	Man of the World (Gentlemen of the Streets)— William Powell.....	Mar. 28
3074	Dishonored—Dietrich-McLaglen-Oland	Apr. 4
3010	Gun Smoke—Richard Arlen-Mary Brian....	Apr. 11
3093	City Streets—Cooper-Sidney-Lukas.....	Apr. 18
3046	Skippy—Mitzi Green—Jackie Searl.....	Apr. 25
3065	Ladies' Man—William Powell.....	Apr. 25
3079	Tarnished Lady (New York Lady) (reset)...	May 2
3086	Dude Ranch—Jack Oakie-Stuart Erwin....	May 9
3004	Kick In—Clara Bow-Wynne Gibson.....	May 16
3018	Scarlet Hours (Tent. Title)—Carroll.....	May 23
3085	The Vice Squad—Lukas-Francis-Toomey....	May 30
3091	Up Pops the Devil (Tent. Title)—Foster....	June 6
3089	The Lawyer's Secret—Brook-Arlen-Wray....	June 13
3087	In Defense of Love (Tent. Title)—Cooper..	June 20
3090	Not Yet Titled—Charles Ruggles.....	June 27
3088	Queen of Hollywood (Tent. Title)—Palette	June 27

RKO Pathe Features

(35 West 45th Street, New York, N. Y.)

1123	The Painted Desert—Boyd.....	Jan. 18
1125	Lonely Wives—Horton-LaPlante.....	Feb. 22
1101	Beyond Victory—Body-Cody.....	Mar. 15
1122	Rebound—Ann Harding.....	rel. date not set

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

1101	Dixiana (Titan No. 1)—August release..	\$1,000,000
1401	She's My Weakness (Victory No.1)—Aug.	400,000
1341	Escape (Dean No. 1)—September release	450,000
1201	Danger Lights (Special No. 1)—Sept. 22	750,000
1102	Half Shot at Sunrise (Titan No. 2) Oct. 4..	1,000,000
1105	Leathernecking (Titan No. 5)—Oct. 11....	1,000,000
1402	The Pay Off (Victory No. 2)—Oct. 18....	400,000
1103	Silver Horde (Titan No. 3)—Oct. 25.....	1,000,000
1221	Check and Double Check—Oct. 25.....	2,400,000
1109	Hook, Line and Sinker (Titan No. 9)— Dec. 26	1,000,000
1107	Beau Ideal (The Devil's Battalion) (Titan No. 7)—January 25.....	1,000,000
1202	The Royal Bed (Special No. 2)—Jan. 15....	750,000
1104	Cimarron (Titan No. 4)—Dix—Feb. 8....	1,000,000
11010	Millie (Titan No. 10)—February 8....	1,000,000
1203	Kept Husbands (Special No. 3)—Feb. 22	750,000
1321	The Lady Refuses (Compson No. 1) Mar. 8	400,000
1204	Behind Office Doors (Spec. No. 4) Mar. 15	750,000
1225	The W Plan—March 15 (rel. separately)...	800,000
11012	Cracked Nuts (Titan No. 12)—Wheeler- Woolsey—Apr. 1.....	1,000,000
1342	The Perfect Alibi (Dean No. 2)—Apr. 1....	450,000
1106	Bachelor Apartment (Titan No. 6) Apr. 15	1,000,000
1403	Laugh and Get Rich (Vic. No. 3) Apr. 20	400,000

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8063	Swanee River—Withers (6,300 ft.) (reset)...	Feb. 25
8080	Air Police—Kenneth Harlan (reset).....	Apr. 5
8064	Symphony in Two Flats—Novello.....	Apr. 15

Tiffany Features and Their Exhibition Values

(729 Seventh Avenue, New York, N. Y.)

133	Headin' North—B. Steele (reset) Nov. 10..	\$300,000
141	The Third Alarm—Hall—Dec. 1.....	600,000
181	She Got What She Wanted (reset) Dec. 18..	600,000
202	Fighting Thru—Maynard—(reset) Jan. 5....	400,000
186	The Command Performance—Jan. 19.....	600,000
182	Caught Cheating—Sidney-Murray—Jan. 26..	600,000
132	The Sunrise Trail—Bob Steele—Feb. 7.....	300,000
143	Aloha—Torres-Lyon—Feb. 16.....	800,000
187	The Single Sin—Johnson—(reset) Mar. 2..	700,000
184	Drums of Jeopardy—Hughes (reset) Mar. 9..	700,000
130	The Ridin' Fool—Steele (reset) Mar. 23....	300,000
190	Hell Bound—Lane-Hughes (reset) Mar. 23..	Not set

United Artists Features

(729 Seventh Avenue, New York, N. Y.)

The Front Page—Menjou-Brian	Apr. 4
City Lights—Charlie Chaplin.....	rel. date not yet set
The Unholy Garden—Colman	rel. date not yet set
Street Scene	rel. date not yet set
The Age For Love—B. Dove.....	rel. date not yet set
Scarface	rel. date not yet set
Palmy Days—Eddie Cantor.....	rel. date not yet set
Obey That Impulse!—Swanson.....	rel. date not yet set
Corsair—Chester Morris	rel. date not yet set

Universal Features

(730 Fifth Avenue, New York, N. Y.)

B2023	Many a Slip—Ayres-Bennett (6,630 ft.)...	Mar. 2
B2025	Bad Sister (Gambling Daughters) (6,083 ft.)	Mar. 23

Warner Bros. Features

(321 West 44th Street, New York, N. Y.)

318	God's Gift to Women (The Egg Crate Wallop) —Fay—LaPlante	Apr. 25
317	The Millionaire (Both Were Young)—Arless.	May 1
325	The Public Enemy (His Brother's Wife)	May 15
293	Svengali—John Barrymore	May 22

FOREIGN LANGUAGE FEATURES SCHEDULES

Foreign Film Booking Office Features

(55 West 42nd Street, New York City)

(All-dialogue with music)

Title	Language
Why Cry at Parting?—comedy.....	German
Bride 68—drama—Conrad Veidt	German
Love in the Ring—com.-drama (M. Schmelling)	German
Under the Roofs of Paris—musical drama.....	French
Two Hearts in Waltz Time—musical comedy...	German
The Tiger of Berlin—melodrama	German
The Little Cafe—comedy—M. Chevalier.....	French
Melody of the Heart—musical drama.....	German
If I Love You—drama	Italian
The Dream Waltz—musical comedy.....	Swedish
Night Birds—drama	German
Pagliacci—grand opera	Italian
The Night is Ours—light drama	French
Comrades of 1918—war drama.....	German
When the Roses Bloom—drama.....	Swedish
The Queen's Necklace—historical drama.....	French
We Two—drama	Swedish
Gretel and Liesel—drama	German
Naples That Sings—musical drama	Italian
The Girl from the Reeperbahn—musical.....	German
Vienna, City of Eong—musical drama	German
The Love Song—musical drama	Italian
The Dance Goes On—melodrama	German
The Royal Box—drama	German
The Night Is Ours—light drama	German
The Lion's Cage—drama	Spanish
The Heart's Call—drama	Italian
Because I Loved You—musical drama	German
Two Worlds—drama	German
Atlantic—drama	German
Such Is Life—drama	Greek
His Love Song—musical drama	German
The Inn on the Rhine—musical	German
The Song Is Over—musical drama	German
Homeland Echoes—travel film	German
The Moscow Treason Trial—newsreel drama...	Russian
If the Emperor Knew That—comedy.....	French
The King Sleeps—comedy	French
Flame of Love—drama	German

UFA Films Features

(1540 Broadway, New York, N. Y.)

(Silent synchronized with music)

Pori—(approximately 62 min.)	June 7
Sound	
Melody of the Heart—in English (app. 89½m)...	Aug. 29
Melodie des Herzens—in German (app. 93½m)...	Aug. 29
Der Tiger von Berlin—in German (app. 61½m)...	Sept. 12
Ein Burschenlied aus Heidelberg—in German	rel. date not yet set
Rosenmontag—in German	rel. date not yet set
Grosse Tenor—in German	rel. date not yet set

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 19 Taken for a Ride—K. Kat (cartoon) (8½m) ..Jan. 20
7 Curiosities Series C218 (travelogue).....Jan. 26
7 Home of the Sheikh (travelogue) R. Rep. (10m)Jan. 27
16 Birds of a Feather—Disney (cartoon) (8min.) Feb. 4
20 Rodeo-Dough—Krazy Kat (cartoon) (7½m.) Feb. 13
Wine, Women and No Song (Up Pops the Uncle)—
Eddie Buzzell (10½ min.) (reset)Feb. 14
5 Snapshots (Hollywood topics) (9 min.).....Feb. 16
8 Curiosities Series C219 (travelogue) (9½m.) Feb. 19
Check and Rubbr Check—Eddie Buzzell....Mar. 14
Traffic Troubles—M. Mouse (cartoon).....Mar. 14
9 Curiosities Series C220 (travelogue).....Mar. 23

Educational—One Reel

(Paramount Building, New York, N. Y.)

- 2765 The Asbury Park Murder Mystery—Burns
Detective (11m)Dec. 21
2719 Pigskin Capers—T. Toons (cartoon) (6m) ..Dec. 28
2751 A Poor Fish—Mack Sennett Brevities.....Jan. 4
2766 An Anonymous Letter—Burns Det. (11m.) ..Jan. 4
2762 The Ulrich Case—Burns Det. (11 min.)....Jan. 4
2720 Popcorn—T. Toons (cartoon) (6 min.)....Jan. 11
2767 A Bank Swindle—Burns Det. (11 min.)....Jan. 18
2721 Club Sandwich—T. Toons (cartoon) (6 m.) ..Jan. 25
2786 Honeymoon Land—(Romantic journey)....Feb. 1
2761 The Philadelphia Lancaster Counterfeiters
Case—Burns Det. (8½ min.).....Feb. 1
2722 Razzberries—T. Toons (cartoon) (6 min.) ..Feb. 8
2752 Not Yet Titled—Sennett Brevities.....Feb. 8
2768 The Black Widow—Burns Det. (10½ min.) ..Feb. 15
2723 Go West Big Boy—T. Toons (cart.) (6m.) ..Feb. 22
Not Yet Titled—Burns DetectiveMar. 1
2741 Not Yet Titled—Hodge PodgeMar. 1
2724 Quack Quack—T. Toons (cartoon) (6m.) ..Mar. 8
2753 Not Yet Titled—Sennett Brevities.....Mar. 15
Not Yet Titled—Burns DetectiveMar. 15
2725 The Explorer—T. Toons (cartoon) (6 m.) ..Mar. 22
2742 Not Yet Titled—Hodge PodgeMar. 29
2726 Clowning—T. Toons (cartoon) (6 m.)....Apr. 5
Not Yet Titled—Burns DetectiveApr. 12
2727 Sing Sing Song—T. Toons (cartoon) (6 m.) ..Apr. 19

Educational—Two Reels

- 2708 Crashing Hollywood—Ideal comedy (20 m.) ..Apr. 5
2653 Ex-Sweeties—Mack Sennett comedy.....Apr. 12
2694 A Shotgun Wedding—Vanity comedyApr. 19
2654 In Conference—Mack Sennett comedy.....Apr. 26
2688 A Fowl Affair—Gayety comedyApr. 26

Fitzpatrick Pictures, Inc.

Traveltalk Series

(729 Seventh Avenue, New York, N. Y.)

- 10 The Island Empire (8½ min.)Oct.
11 Japan in Cherry Blossom Time (9 min.).....Nov.
12 Java—The Fragrant Isle (9 min.)Nov.
13 Charming Ceylon (8¼ min.)Dec.
14 Honolulu to Havana (10½ min.).....Jan.
15 Siam to Korea (10 min.).....Jan.

Music Master Series

(Synchronized with Orchestral Music)

- Guiseppe Verdi (9½ min.)Nov.
Felix Mendelssohn (9 min.)Dec.
Johann Strauss (7 min.)Jan.

Metro-Goldwyn-Mayer—One Reel

- F-390 Soup Song—Frog (7 min.).....Jan. 10
H-378 Peeps at Peking—Holmes (8½ min.).....Jan. 17
F-391 The Village Smithy—Frog (7 min.).....Jan. 31
H-379 A Tale of the Alhambra—Holmes (9 m.) ..Feb. 7
H-380 Sultan's Camp of Victory—Holmes (9½m.)
Feb. 28
F-392 Laughing Gas—FrogMar. 14
H-381 "That Little Bit of Heaven"—Hol. (9½m.) Mar. 21
H-382 Busy Barcelona—Holmes (9 min.)Apr. 11

Metro-Goldwyn-Mayer—Two Reels

- R-353 Devil's Cabaret—Colortone Revue (17m.) ..Mar. 7
R-354 Ambitious People—Colortone Revue.....Mar. 21
R-355 Geography Lesson—Colortone Revue.....Mar. 28
C-315 Laughing Gravy—Laurel-Hardy comedy ..Apr. 4
C-327 Rough Seas—Chase comedy (27½ min.)Apr. 25
C-337 Bargain Day—Our Gang comedy (19 m.) ..May 2
C-347 Air Tight—B. Friend comedy (17½m.)May 9

Paramount—One Reel

- A-072 Laugh It Off—June MacCloy.....Feb. 14
T-011 Tree Saps—TalkartoonFeb. 21
A-059 Pent House Blues—D'or-Kahn (7½ m.) ..Feb. 21
A-0/3 Moonlight and Romance—Moreno-Martini.Feb. 21
A-060 Devil Sea—Merman (musical) (7 min.)Feb. 28
A-074 Around the Samovar—musical.....Feb. 28
P-06 Paramount Pictorial No. 6 (appr. 10 m.) ..Feb. 28
Sc-012 I'd Climb the Highest Mountain—Screen
Song (6½ min.)Mar. 7
A-061 My West—Bruce Novelty (8½ min.)Mar. 7
A-062 I'm Telling You—Howard Bros. com....Mar. 7
A-075 The Antique Shop—Burns & Allen com....Mar. 7
T-012 The Cow's Husband—Talkartoon (7½ m.) ..Mar. 14
A-063 Let's Stay Single—Frances Williams.....Mar. 14
A-076 The Pest—Tom Howard comedyMar. 14
A-064 Top Notes—Willy Robyn musicalMar. 21
A-065 Miscast—Kelso and DeMonde (8 min.)Mar. 21
Sc-013 Somebody Stole My Gal—Sc. song (5½m.) ..Mar. 21
A-066 M'Lady—Irene Bordoni musicalMar. 28
P-07 Paramount Pictorial No. 7Mar. 28
A-067 The African Dodger—Tom Howard com....Apr. 4
A-068 All for the Band—Eddie Young musical....Apr. 4
T-013 The Bum Bandit—TalkartoonApr. 4
A-069 The Hudson and Its Moods—Stowe-Young.Apr. 11
A-078 Crazy Compositions—Knight (9 min.)Apr. 11
Sc-016 Any Little Girl That's a Nice Little
Girl—Screen songApr. 18
A-070 Clinching a Sale—Richman com. (8½m.) ..Apr. 18
T-014 The Male Man—TalkartoonApr. 25
A-071 The Tune Detective—Dr. Spaeth (8½ m.) ..Apr. 25
P-08 Paramount Pictorial, No. 8 (9 min.).....Apr. 25
A-077 Seven in One—JulietMay 2
A-079 The Real Estators—Smith & Dale com....May 2
A-080 Two A. M.—Tom Howard comedy.....May 2
Sc-015 Alexander's Ragtime Band—Sc. song....May 9
P-09 Paramount Pictorial, No. 9.....May 16
A-081 A' Hunting We Did Go—Bruce noveltyMay 16
T-015 Silly Scandals—TalkartoonMay 23
A-082 Once Over, Light—Burns & Allen com....May 23
Sc-014 And the Green Grass Grew All Around—
Screen songMay 30

Paramount—Two Reels

- AA-019 Taxi—Chester Conklin com. (18½ min.) ..Apr. 11
AA-021 He Was Her Man—Gilda Gray (15 min.) ..Apr. 25
AA-022 Gents of Leisure—Chester Conklin.....May 9
AA-023 Thou Shalt Not—Billy HouseMay 23
AA-020 Title withdrawn—release date postponed

RKO Pathe—One Reel

- 1 Toy Town Tales—Fables (about 8 min.).....Jan. 4
3 Audio Review (about 10 min.)Jan. 11
1 Under Cover—Sportlights (about 8 min.).....Jan. 11
4 Audio Review (about 10 min.)Jan. 18
2 Red Riding Hood—Fables (about 8 min.)....Jan. 18
5 Audio Review (about 10 min.)Jan. 25
2 Rough and Tumble—Sportlights (about 8 min.) ..Jan. 25
6 Audio Review (about 10 min.)Feb. 1
3 The Animal Fair—Fables (about 8 min.).....Feb. 1
7 Audio Review (about 10 min.)Feb. 8
3 Ski-Pilots—Sportlights (about 8 min.).....Feb. 8
3 Dogs of Solitude—VagabondFeb. 8
8 Audio Review (about 10 min.)Feb. 15
4 Cowboy Blues—Fables (about 8 min.).....Feb. 15
1 Fore—Johnny Farrell (golf) (about 10 min.) ..Feb. 15
2 Duffer Swings—Farrell (golf) (about 10 min.) ..Feb. 22
9 Audio Review (about 10 min.)Feb. 22
4 Tigers of the Deep—Sportlights (about 8 min.) ..Feb. 22
4 The Well of Fortaleza—VagabondFeb. 22
3 Winning Putts—Farrell (golf) (about 10 m.) ..Mar. 1
10 Audio Review (about 10 min.)Mar. 1
5 Radio Racket—Fables (about 8 min.).....Mar. 1
2 A Tale of Tutuila—VagabondMar. 1
5 Shadow of the Dragon—VagabondMar. 3
11 Audio Review (about 10 min.)Mar. 8
4 In the Rough—Farrell (golf) (about 10 m.) ..Mar. 8
5 Speed Limit—Sportlights (about 8 min.)Mar. 8
12 Audio Review (about 10 min.)Mar. 15
5 Under Par—Farrell (golf) (about 10 min.) ..Mar. 15
6 College Capers—Fables (about 8 min.).....Mar. 15
6 Getting on the Green—Farrell (about 10 min.) ..Mar. 22
13 Audio Review (about 10 min.)Mar. 22
6 Not Yet Titled—SportlightsMar. 22
14 Audio Review (about 10 min.)Mar. 29
7 The Hukum Bucket—Fables (about 8 min.) ..Mar. 29
15 Audio Review (about 10 min.)Apr. 5

RKO Pathe—Two Reels

1534 Stage Struck—Checker (stage com.)	22½ m. Jan. 18
1574 Next Door Neighbors—Mel. (neighbor com.)	(22½ min.) Jan. 25
1524 Campus Champs (Open House)—C.	(21 m.) Feb. 1
1515 What a Time—Man. (sales. com.)	(21½ m.) Feb. 8
1556 Seein' Injuns—Wh. (Wild W. show com.)	Feb. 15
1506 Hot Wires—Rnbw. (gang. bur.)	(20½ m.) Feb. 22
1535 Disappearing Enemies—Checker (domestic comedy)	(20½ min.) Mar. 1
1565 Bare Knees—Capitol (masquerade ball c.)	Mar. 8
1545 Parents Wanted—Folly (domestic com.)	Mar. 15

RKO—One Reel

1806 Toby in the Circus Time—Toby the Pup	6m. Jan. 25
1807 Toby the Milkman—Toby the Pup	(6½ m.) Feb. 20
1907 Humanette No. 7 (10 min.)	Feb. 20
1908 Humanette No. 8 (8½ min.)	Mar. 22
1808 Toby in the Brown Derby—T. Pup	(6½ m.) Mar. 22
1809 Toby Down South—Toby the Pup	(6 m.) Apr. 15

RKO—Two Reels

(The exhibition value of the BROADWAY HEADLINERS is \$60,000; that of DANE-ARTHURS, of LOUISE FAZENDAS, NICK AND TONY, and of MICKEY MCGUIRES, \$50,000.)

1634 The Itching Hour—Fazenda com.	(21 min.) Feb. 17
1615 Dumbells in Derbies—Dane-Arthur	(19 m.) Feb. 20
1656 Wife O'Riley—Nick and Tony	(19½ min.) Feb. 20
1703 Mickey's Stampede—M. McGuire	(18½ min.) Feb. 20
1506 She Went For a Tramp—By. Hd.	(19½ m.) Mar. 15
1616 Lime Juice Nights—Dane-Arthur	(20 min.) Mar. 22
1635 Second Hand Kisses—L. Fazenda	Mar. 29
1704 Mickey's Crusaders—M. McGuire	Mar. 29

Tiffany—One Reel

549 Voice of Hollywood No. 26 (10 min.)	Jan. 19
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Tiffany—Two Reels

581 Chasing Around—Chimp com.	(20 min.) Jan. 27
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Universal—One Reel

B3244 Strange As It Seems No. 6	Feb. 16
B3245 Strange As It Seems, No. 7	Mar. 16
B3211 The Farmer—Oswald car.	(6½ m.) (re.) Mar. 23
B3212 The Fireman—Oswald cartoon (resct)	Apr. 6
B3246 Strange As It Seems, No. 8	Apr. 13
B3213 Sunny South—Oswald cartoon	Apr. 20
B3214 Country School—Oswald cartoon	May 5
B3248 Strange As It Seems, No. 10	May 8
B3247 Strange As It Seems, No. 9	May 11

Universal—Two Reels

B3133 Dangerous Daze—Red Star	(20 min.) Mar. 11
B3125 Sargie's Playmate—Sum. (d'by c.)	(18 m.) Mar. 18
B3106 All Excited—Sid-Mur. (det. c.)	(18½ m.) Mar. 25
B3134 One Day to Live—Red S. com.	(20½ m.) Apr. 1
B3126 Arabian Knights—Sum. (d'b. c.)	(19½ m.) Apr. 9
B3107 Divorce A La Carte—Sidney-Murray	com. Apr. 15
B3135 No Privacy—Hamilton com.	(20½ min.) Apr. 22
B3127 Let's Play—Sum. (d'boy com.)	Apr. 29
B3108 Butter-in Yegg Man—Sidney-Murray	May 6
B3136 Scared Stiff—Red Star comedy	May 13
B3128 Here's Luck—Sum. (d'boy com.)	May 20
B3109 The Stay Out—Sidney-Murray	com. May 27

Vitaphone—One Reel

(321 West 44th Street, New York, N. Y.)

(Warner Bros. has no national release dates for its short subjects. The release dates given here are dates on which they played at Warner theatres in New York City; they may be fairly taken as national release dates.)

1153 One Way Out (8½m.P.234)	Strand.....Feb. 6
1109 Believe It or Not: No. 6 (8½m.P.235)	War.....Feb. 6
1166 Sleepy Head (8m.P.240)	Beacon.....Feb. 6
3799 Vengeance (9m.P.145)	Beacon.....Feb. 6
1079 The Recruits (7½m.P.225)	Beacon.....Feb. 6
1128 Henry Santry (9½m.P.226)	Strand.....Feb. 20
1178 Stars of Yesterday (10½m.P.249)	W. G.....Feb. 20
1176 George Jessel (8m.P.242)	W. G.....Feb. 20
4368 Looney Tunes: No. 5 (6m.P.214)	Beacon.....Feb. 27
1171 Good Times (6m.P.241)	Warner.....Mar. 6
1157 The Love Nest (10m.P.235)	Warner.....Mar. 6
1196 Hitting the High C's (9½m.P.250)	W. G.....Mar. 11
4645 Looney Tunes: No. 8 (7m.P.238)	W. G.....Mar. 11
1172 Believe It or Not: No. 8 (7m.P.245)	Strand.....Mar. 13
4664 Looney Tunes: No. 9 (7m.P.244)	Strand.....Mar. 13

Vitaphone—Two Reels

4426-27 The Border Patrol (13m.P.217)	Win. G. Jan. 16
1094-95 Compliments of the Season (16m.P.212)	B. Jan. 30
1096-97 Curses (14m.P.217)	Warner.....Feb. 6
1072-73 The Nightingale (13m.P.208)	Beacon.....Feb. 6
1179-80 Angel Cake (18m.P.246)	Winter Garden.....Feb. 20
1155-56 With Pleasure (17m.P.241)	Warner.....Mar. 6
1183-84 Partners (20½m.P.242)	Winter Garden.....Mar. 11

Vitaphone Release Index

(The Release Index page numbers given opposite each subject in this schedule should help you determine a short's approximate release date by noticing the date of issue of the Blue section of HARRISON'S REPORTS in which they are printed.)

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1174 Giovanni Martinelli—(popular music in English)	7 min.....240
1132-33 Revenge Is Sweet—(melod. bur.)	(19 m.) 241
1155-56 With Pleasure—(musical)	17 min.....241
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1175 Hot Sands—(desert comedy)	10 min.....246
1179-80 Angel Cake—(musical com.)	18 min.....246
4681-82 Into the Unknown—Advent. in Africa, No. 1.	248
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1182 A Trip to Tibet—(travel)	9½ min.....249
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1193 Night Club Revels—(musical)	10 min.....250
1195 Hocus Pocus—(ventriloquist com.)	8 min.....250
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4692-93 An African Boma—Advent. in Africa, No. 2.	252
4680 Vodeling Yokels—Looney Tunes, No. 10—	6½ m. 254

TITLE CHANGES IN GREAT BRITAIN

Paramount

New Title	Original Title
Cast Iron.....	Virtuous Sin
The Sap Abroad.....	Sap From Syracuse
The Law Rides West.....	Santa Fe Trail
Social Errors.....	Only Saps Work

Tiffany

Counted Out.....	Swell Head
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Fox

Detective Clive.....	Scotland Yard
Clothes and the Woman.....	On Your Back
Road House.....	Wild Company

First National

Toast of the Legion.....	Kiss Me Again
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NEW YORK NEWSWEEKLY RELEASE DATES

Metrotone News

(Sound)

253	Wednesday ..Apr. 1
254	Saturday ....Apr. 4
255	Wednesday ..Apr. 8
256	Saturday ....Apr. 11
257	Wednesday ..Apr. 15
258	Saturday ....Apr. 18
259	Wednesday ..Apr. 22
260	Saturday ....Apr. 25
261	Wednesday ..Apr. 29
262	Saturday ....May 2
263	Wednesday ..May 6
264	Saturday ....May 9
265	Wednesday ..May 13
266	Saturday ....May 16
267	Wednesday ..May 20
268	Saturday ....May 23
269	Wednesday ..May 27
270	Saturday ....May 30

Paramount News

(Sound)

70	Wednesday ..Apr. 1
71	Saturday ....Apr. 4
72	Wednesday ..Apr. 8
73	Saturday ....Apr. 11
74	Wednesday ..Apr. 15
75	Saturday ....Apr. 18
76	Wednesday ..Apr. 22
77	Saturday ....Apr. 25
78	Wednesday ..Apr. 29
79	Saturday ....May 2
80	Wednesday ..May 6
81	Saturday ....May 9
82	Wednesday ..May 13
83	Saturday ....May 16
84	Wednesday ..May 20
85	Saturday ....May 23
86	Wednesday ..May 27
87	Saturday ....May 30

Universal News

(Sound and Silent)

27	Wednesday ..Apr. 1
28	Saturday ....Apr. 4
29	Wednesday ..Apr. 8
30	Saturday ....Apr. 11
31	Wednesday ..Apr. 15
32	Saturday ....Apr. 18
33	Wednesday ..Apr. 22
34	Saturday ....Apr. 25
35	Wednesday ..Apr. 29
36	Saturday ....May 2
37	Wednesday ..May 6
38	Saturday ....May 9
39	Wednesday ..May 13
40	Saturday ....May 16
41	Wednesday ..May 20
42	Saturday ....May 23
43	Wednesday ..May 27
44	Saturday ....May 30

Fox Movietone

(Sound)

55	Wednesday ...Apr. 1
56	Saturday ....Apr. 4
57	Wednesday ...Apr. 8
58	Saturday ....Apr. 11
59	Wednesday ...Apr. 15
60	Saturday ....Apr. 18
61	Wednesday ...Apr. 22
62	Saturday ....Apr. 25
63	Wednesday ...Apr. 29
64	Saturday ....May 2
65	Wednesday ...May 6
66	Saturday ....May 9
67	Wednesday ...May 13
68	Saturday ....May 16
69	Wednesday ...May 20
70	Saturday ....May 23
71	Wednesday ...May 27
72	Saturday ....May 30

Kinograms

(Silent)

5696	Wednesday .Apr. 1
5697	Saturday ...Apr. 4
5698	Wednesday .Apr. 8
5699	Saturday ...Apr. 11
5700	Wednesday .Apr. 15
5701	Saturday ...Apr. 18
5702	Wednesday .Apr. 22
5703	Saturday ...Apr. 25
5704	Wednesday .Apr. 29
5705	Saturday ...May 2
5706	Wednesday .May 6
5707	Saturday ...May 9
5708	Wednesday .May 13
5709	Saturday ...May 16
5710	Wednesday .May 20
5711	Saturday ...May 23
5712	Wednesday .May 27
5713	Saturday ...May 30

Pathe News

(Sound)

30	Wednesday ...Apr. 1
31	Saturday ....Apr. 4
32	Wednesday ...Apr. 8
33	Saturday ....Apr. 11
34	Wednesday ...Apr. 15
35	Saturday ....Apr. 18
36	Wednesday ...Apr. 22
37	Saturday ....Apr. 25
38	Wednesday ...Apr. 29
39	Saturday ....May 2
40	Wednesday ...May 6
41	Saturday ....May 9
42	Wednesday ...May 13
43	Saturday ....May 16
44	Wednesday ...May 20
45	SaturdayMay 23
46	Wednesday ...May 27
47	SaturdayMay 30

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SATURDAY, APRIL 4, 1931

No. 14

BUSINESS CONDITIONS AT PRESENT AND THE PROSPECTS FOR THE FUTURE

According to Secretary Lamont, the number of unemployed in the United States in January was about 6,050,000, as shown by a census taken in nineteen cities during that month. In addition, the Secretary estimated that there were from 250,000 to 300,000 workers who had jobs but were laid off without pay. And this number does not include the sick or those who are idle by choice.

As compared with the number of unemployed in January, 1930, the Secretary estimated that there was an increase in unemployment of 149 per cent.

According to news from Washington, there has been a big drop in income tax returns. The quarterly installment of individual and corporation income tax collections were \$145,729,445 less than on the corresponding period last year. As a result there is going to be a deficit at the end of the current fiscal year that will possibly reach \$700,000,000 or even more. And the cost of running the Government has increased by \$300,000,000.

Although the officials at Washington make an effort to assure the tax payers that there will be no rise in taxation, it is doubtful if it can be escaped. For this reason, it is necessary for every one of you to exercise greater care than you have exercised in any other year as to the prices you must pay for pictures. There is a rush on the part of all producers to sell their products early and they are going to do all they can to excite you into buying your pictures; and in the rush you may pay prices that will force you later to dig into your bank reserve, if you have any, to meet your film bill. The pictures have been very poor this season, and we have no reason to believe that they will be better the coming season. Two of the major producers are devoting their energies to making advertising shorts and into "slipping" advertisements into features and shorts which you buy for entertainment, instead of devoting it to making good pictures.

The question that will often arise in your mind is: "What is the right price for me to pay?"

I have held long discussions with prominent exhibitors on this question and we invariably came to the conclusion that the average exhibitor pays too much for film service in proportion to the money he takes in. These exhibitors have bookkeepers to go over their accounts and the figures at the end of each season proved to them that paying an average of twenty-five per cent of the gross receipts for features, whether on percentage or on flat rental, left their accounts in the red. This has been invariably true, one of them told me, since sound came, for the reason that, the average sound feature is much shorter than the average silent feature used to be, and the exhibitor is compelled to buy twice as many shorts to fill his program, which cost more, because of the score charge, even though in most cases such a charge has been reduced to almost nothing.

The trouble with most exhibitors is the fact that they have no bookkeepers, and they are not in a position to know, unless an exhibitor is a bookkeeper himself, whether they have made any money from a particular company's product or not. The cost of hiring a bookkeeper part-time is very little for the small exhibitor, whose accounts are small and a bookkeeper does not have to spend much time over his books: one may be hired for fifteen, or even ten, dollars a month. So there is no need for any exhibitor to be in the dark; he could save this cost several times over by knowing what he had done with a particular product, or all products, and regulating the amount he should pay for film in accordance with the facts the figures disclose.

On this occasion, this paper desires to warn every exhibitor not to sign percentage contracts if he can avoid it;

above all, not to sign such contracts with a minimum guarantee. In case he has no way out but to sign a percentage contract, he should not offer more than fifteen per cent of the gross receipts, unless he inserts a revision clause; that is, a clause that will obligate the distributor to reduce his percentage automatically in case the receipts on a particular picture are lower than his theatre overhead—the cost of operating. The theatre owning producers insert such a clause in all contracts they sign and there is no reason why you should not insert it. In any event, the percentage of the gross receipts for film, including the shorts, should never be higher than twenty-five per cent, irrespective whether you play a picture on percentage or flat rental. This should be the top, for a higher percentage than this brings losses. Remember also this: when you play a picture on percentage, the distributor should furnish the program complete. It is his duty to do so. The proof of it is the fact that, if you should decide to show his picture bare, he could not compel you, either legally or morally, to supply the shorts.

Once again I call your attention to the fact that there seems to be no prospect of an immediate improvement in the theatre business; more than six million persons are out of work, and the income tax receipts show such a drop that, despite assurances to the contrary, there may be an increase in federal, and perhaps in state, taxation, with the result that the picture-going ranks will be further thinned. Do you need greater proof of this assertion than the fact that Publix has decided to put in double features in some of its theatres?

Do not rush to buy pictures! Sleep over the contract for one night before you sign and send it to the distributor; one night's thinking may save you many a headache afterwards.

A CORRECTION

The following telegram was received from James R. Grainger, General Sales Manager of Fox Film Corporation:

"In the issue of HARRISON'S REPORTS of March 21st appears an article which states that according to best information available Fox has contracted with Erpi to furnish product on a twenty per cent basis to certain theatres. I wish to advise you that your information is not founded on fact. We have not entered into any contract with Erpi for exhibition of our product neither have we discussed at any time with Erpi the matter of distribution of our product to any one. Will you please make an emphatic denial and correct your statement?"

The truth of the matter is that before I printed that statement I tried to verify it from Mr. Grainger's office but I was unable to do so. The incorrect information is not, therefore, the fault of this office. But I am glad to print Mr. Grainger's telegram.

The facts about Paramount are correct; only that the movement is intended, according to what a Paramount executive has told me, to help out silent houses or houses with a poor equipment rather than to encourage the opening of shut down houses. If such is the case, Paramount has a peculiar way of going about it, for the instrument it recommends for the replacement of poor instruments is not the best in the market; no instrument fitted with a horn reproducer can give the tone quality an instrument fitted with dynamic cone speakers can. But Paramount is a licensee of Western Electric and naturally has to boost for Erpi's instrument, regardless of quality.

Many exhibitors have reported to this office that, in addition to Paramount and Fox, also Metro, Warner Bros., and First National are in the deal. But all these companies have denied any connection with the plan with the exception of Paramount.

"Bad Sister"*(Universal, March 23; running time, 67½ min.)*

An excellent picture of small town home life, filled with human appeal, pathos and humor. Most of the comedy is supplied by David Durand, as the small brother of the family, who wanted to be paid for all the favors he did for his sisters. There is a very stirring scene, which has both joy and sorrow. A child is born to one of the daughters. The whole family is overjoyed and all go to the hospital. Their joy is complete when they see the baby, but they are thrown into despair when they learn that the mother has died.

Both the parents are shown as being kind and loving, and even spoiling their children, especially their young daughter, who is extremely selfish and vain. She insults her father and calls him a complete failure, but is stopped by her sister who slaps her face. She pretends that she had fainted and her father, with tears in his eyes, carries her up to her room.

The father arouses much sympathy by his kindness and consideration for his children and his love of family life. Even when he discovers that his young daughter had forged his name to a document that brought disgrace and poverty on him, he shoulders all the blame. It is this, however, that brings the girl to her senses and makes her appreciate her father more than she had ever done.

The whole story is done realistically and keeps the interest to the very end, when the whole family meet for dinner at the home of one of the daughters. It is different from the usual run of pictures.

The plot was adapted from the novel "The Flirt" by Booth Tarkington. Mr. Hobart Henley has done excellent directorial work. In the cast are Sidney Fox, Bette Davis, Humphrey Bogart, Conrad Nagel, Charles Winninger, Zasu Pitts, Emma Dunn, Bert Roach and others. The talk is clear.

Suitable for children. Suitable for Sunday show. (Not a substitution.)

"Mr. Lemon of Orange"—with El Brendel and Fifi Dorsay*(Fox, March 22; running time, 70 min.)*

A good comedy of mistaken identity, of the gangster species. El Brendel impersonates two people, one a Mr. Lemon, a timid, harmless Swede, who likes to play tricks on every one, and the other a tough gang leader, known as Silent McGee. The funny scenes are those in which Mr. Lemon is mistaken for McGee, and the dangerous situations he finds himself in because of his resemblance to McGee. The funniest scene is that in which he is in a cabaret and his every move is being watched by gangsters, who believe him to be McGee:—

Silent McGee's gang kill the heroine's brother. She swears to "get" McGee. Thinking Lemon is McGee, she flirts with him and invites him to the cabaret where she performed. Her gang stands ready to kill him as soon as she gives the word that she has obtained certain information from him. Lemon does not know the position he is in until he is warned by his niece's sweetheart, a newspaper reporter, who had come to the cabaret for information for his paper. He finally escapes from the cabaret and saves the heroine, who had been captured by McGee's gang, by pretending that he was McGee; by saying that he wanted to take the girl for a "ride" himself, he takes her to his home. She realizes, then, that he is not the gangster. McGee and his gang are eventually captured.

The story was written by Jack Hayes. It was directed by John Blystone. In the cast are William Collier, Sr., Ruth Warren, Joan Castle, Donald Dillaway, Eddie Gribbon and Nat Pendleton. The talk is clear.

Suitable for children. Suitable for Sunday show.

NOTE: It is a substitution. The facts were given in the issue of March 21, in the review page.

"Fifty Million Frenchmen"*(Warner Bros., March 2; running time, 68 min.)*

A mediocre comedy of Americans touring in Paris. It is done in all Technicolor, which is so bad that it blurs the vision and hurts the eyes. And most of the comedy is vulgar. The team of Olsen and Johnson depend mostly on smut to get laughs. The plot is very thin, and although the story was taken from the musical comedy of the same name the picture version has been done without music.

The story revolves around the efforts of the hero to win the heroine. He wagers with a friend of his that he can do this even if he were to be without any money. His friend

takes the bet and the hero turns over all his belongings and also promises not to borrow any money. He becomes a guide, but finds this too embarrassing. By pretending to be a famous magician he takes his friend's money and is able to accompany the heroine to the places where she wanted to go to. There is a misunderstanding which is later cleared up and the hero wins his bet by marrying the heroine within the allotted time.

The plot was adapted from the stage play by Herbert Fields. It was directed by Lloyd Bacon. In the cast are William Gaxton, John Halliday, Helen Broderick, Claudia Dell, Lester Cawford, Charles Judels, Carmelita Geraghty and others.

Not suitable for children. Not suitable for Sunday show. (Not a substitution. Not a roadshow.)

"Finger Points"—with Richard Barthelmess*(First National, April 11; running time, 85 min.)*

Although this picture is very well produced and holds the interest of the spectator to the very end, it is extremely demoralizing. The hero is presented at first as an honest, upright newspaper reporter, and wins one's interest and sympathy; but later he becomes a blackmailer of the worst type; he is a traitor to the paper he is working for, and to his friends who had faith in him. It is also depressing to see ignorant gangsters rule the town and get everything they want, because they had enough money to pay for it. It may have the effect also of killing one's faith in the truth of newspapers and the men connected with it:—

The hero gets beaten up by some gangsters for having printed a story in his newspaper that was detrimental to them. He is completely disillusioned when the editor refuses to help him pay his doctor bills, and decides to work hand in hand with the gangsters, that is, procure stories that would be detrimental to people, extorting money from them by promising to keep silent. The heroine, a reporter on the same paper, and the hero fall in love with each other. Realizing what he was doing, she refuses to see him. He learns of a big story and the racketeer involved pays him \$100,000 to keep it out of the paper; but he is warned that if the story should be printed he would be killed. Another reporter brings the story in. The hero, who had become reconciled with the heroine and who was staying at her home before leaving the country to be married, could not be reached by the editor who wanted his advice before printing it. The story is printed and when the hero reads it the next morning he knows he is doomed. He is killed by the gangsters while going to the bank to draw all his money to leave town. Everybody on the paper bemoans his death and he is held up as a martyr by all.

The story was written by John Monk Saunders and W. R. Burnett; it undoubtedly was based on the murder of Jake Lingle, the Chicago reporter. It was directed by John Francis Dillon. In the cast are Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel and Robert Gleckler. The talk is clear.

Not suitable for children under twenty. Not a Sunday show. (Not a substitution. Not a roadshow.)

"Laugh and Get Rich"*(RKO, April 20; running time, 71 min.)*

An entertaining comedy, revolving around small town boarding house life. Hugh Herbert, as the shiftless husband, who imagines he is endowed with the virtues of a great financier, and Edna May Oliver, as his wife, who has to do all the work, are extremely amusing. One sympathizes with her when she discovers that her husband had invested all her savings in worthless oil stock.

Most of the humor lies in the fact that everything that he had faith in eventually did turn out favorably; they become wealthy, despite his blundering methods.

There is one hilarious scene in which they visit a wealthy relative after their oil stock had brought them wealth. This relative gives a party in their honor. The wife becomes slightly drunk and the husband makes a nuisance of himself with a whistling tube that he wants to bring to the attention of some well known rubber men who were guests at the party. All the guests begin dancing the Virginia Reel; the tune and the dance finally wear down their antagonism and everybody joins in the spirit of the dance.

The story was written by Douglas MacLean. It was directed by Gregory LaCava. Others in the cast are Dorothy Lee, John Harron, Russell Gleason, George Davis, Maude Fealy and Robert Emmett Keane. The talk is clear.

Suitable for children. Suitable for Sunday show. (Not a substitution.)

"Subway Express"

(Columbia, April 1; running time, 68 min.)

The only thing "Subway Express" is good for is to advertise Maxwell Coffee, Love Nests, Pertussin Cough Medicine, Nestle's Milk Chocolates, Bromo Seltzer, Probak Razor Blades, and many other nationally known articles. As an entertainment, it is hardly worth mentioning. The action takes place in practically one set, representing a subway car, in New York City, in motion. Once in a while it stops at stations, but to a New Yorker the time it takes to reach from one station to another seems long enough to enable him to go to Chicago and back. There is a touch of comedy here and there, but the action is gruesome.

It is a murder mystery story, the facts revolving around the efforts of the hero, a Police Inspector, who is helped by what he seems to be a half-witted detective, to find out how the man, whom they found in the subway stiff dead, had been murdered, and who had committed the murder. In the development of the plot the hero determines that this man had been killed by electricity, and that the current had been taken from the third rail, through a wire the murderer had placed near a post, the running train making a sudden contact with the wire. By the process of elimination, he is able to detect the murderer.

The plot has been taken from the story by Eva Kay Flint and Martha Madison. It was directed by Fred Newmeyer. Jack Holt is the hero, Aileen Pringle the heroine, Fred Kelsey the murderer, and Allan Roscoe the unfortunate victim. The talk is clear. (Not a substitution.)

NOTE: I do not know whether Columbia has received pay for the advertisements or not but the harm that will be done to your business is just the same, because of the public feeling against advertisements in films just now. It is possible that you have the right to reject it because of this.

"Doctors' Wives"—with Warner Baxter

(Fox, March 15; running time, 77½ min.)

It is hardly likely that men will care much for this picture, even though it has been produced well, but women may like it, because it deals with doctors and operations. The characters are unsympathetic due to poor characterization. The hero, for example, a famous doctor, does not show the same attention to the heroine after he married her as he showed her before their marriage. Of course, this is done to help the development of the story. But this makes it weak, for the hero's acts are not natural. On the other hand, the heroine decides to give herself to a friend, a famous scientist, just because her husband did not give her the attention she thought she deserved. This does not win her the spectator's good will. The only part where there is human interest is in the last reel, where Mr. Baxter, by showing how heart-broken he is because his wife had left him and refused to become reconciled with him, succeeds in drawing the spectator's sympathy. But the scene where he is shown mentally determined to murder his rival while he had him under anesthesia for a dangerous operation is almost horrifying. He does not, of course, carry his purpose through, such ideas having been planted into his mind only for whatever effect they might have on the spectator. But even the thought of such a heinous crime is in bad taste. Though these thoughts are conveyed only by subtlety, even a half-intelligent person will understand them.

The plot has been taken from the book by Henry and Sylvia Lieferant. It was directed by Frank Borzage. Warner Baxter does well in an unsympathetic story. Joan Bennett is the heroine, and Victor Varconin the rival. The talk is tolerably clear.

NOTE: This picture is being delivered for "The Spider," No. 228. But "The Spider" was to have been founded on the stage play by Fulton Oursler and Lowell Bretano, and since "Doctors' Wives" has been founded on a story by other authors, it is a substitution.

"The Sin Ship"—with the late Louis Wolheim

(RKO, April 18; running time, 65 min.)

A pretty good program picture, of the somewhat rough kind. There is some human interest in it, and the attention is held well up to the closing scenes.

The story revolves around two crooks (Mary Astor, heroine, and Ian Keith, villain), who induce the hero (Louis Wolheim), captain of a ship, to give them passage to Honolulu; the villain pretended that he was a minister of the gospel and the heroine his wife. On the way the Captain sends for the heroine and makes a dishonorable proposal to her. By posing as a religious woman and by talking to him

in a dramatic style, telling him that there must be some fine traits hidden beneath his rough exterior, she is able to make him feel ashamed of himself. She relates the episode to her confederate, and they both have a good laugh. After landing, the hero sends her a letter apologizing for his rough manner. His entire life is changed for the better. He idolizes the heroine. The villain, however, soon shows his colors; he discloses to the hero what they really are. The hero is shocked and upbraids the heroine. She is unable to convince him that she hates her life. Representatives of the law had followed them to the island and the villain, in attempting to escape from them, is shot and killed. Since there is no charge against the heroine, she is free to follow the hero, whom she had learned to love, determined to lead a better life.

Keene Thompson is the author; the late Louis Wolheim the director. The talk is clear. (Not a substitution. It is Victory No. 9.)

"Parlor, Bedroom and Bath"—with Buster Keaton

Only a fair comedy. This time Mr. Keaton is presented as a lover, who everybody thinks is a failure at love making. There is one extremely comical situation; it is where Charlotte Greenwood tries to teach him how to make love. Only in that situation the picture rises to the above-the-average grade. All the other sequences are stereotype farce.

Mark Swain and Charles Bell wrote the story; Edward Sedgwick directed it. In the cast are also Reginald Denny, Sally Eilers, Natalie Moorhead, Cliff Edwards and others. (Out-of-town review. Not a substitution.)

Good for children of all ages. There is a scene common to bedroom farces, but it can hardly offend any one. Good for Sundays in small towns.

"It's a Wise Child"—with Marion Davies

(MGM, March 21; running time, 81½ min.)

A good comedy of its kind. The subject matter is risqué, for it deals with a girl who pretends that she is about to become a mother, involving many men. All the comedy is, in fact, based on the question who might be the child's probable father:—

The heroine learns that her family's maid is secretly married to her brother, and that she is about to become a mother. Gossip has it that it is not the maid but she who is about to become a mother and she, in order to shield her brother, refuses to clear herself. Each of her friends, a wealthy banker, a suitor, a lawyer in love with her since childhood, and many another person is accused of being the child's probable father. The secret eventually comes out, and the heroine, who had broken her engagement with the wealthy banker when her father lost all his money, reveals the fact that she, too, is in love with the lawyer who loved her, and they become engaged.

Robert Leonard directed it from the play by Lawrence Johnson. Sidney Blackmer, Robert McWade, Marie Prevost, Polly Moran, James Gleason and others are in the cast.

Not good for children. Good for adults who like their entertainment "spicy." Poor small-town Sunday show. (Out-of-town review.)

NOTE: The only advertisement shown is that of *Time*, a national monthly.

"Three Girls Lost"

(Fox, April 19; running time, not yet determined)

I have not yet seen this picture but here are the substitution facts:—

The original title was "Hot Numbers" (240). But "Hot Numbers," according to the contract and the Work Sheet, was to have been founded on a story by Owen Davis; and since "Three Girls Lost" has been founded on a story by Robert D. Andrews it is a story substitution. The picture will be reviewed shortly.

"Their Mad Moment"

(Fox, April 26; running time, not yet determined)

I have not yet reviewed this picture but here are the substitution facts:—

The production number is 242, and the contract title, "Her Kind of Man." But "Her Kind of Man" was to have been based on a story by Sonya Levien, and since "Their Mad Moment" has been based on a story by Eleanor Mer-cin Kelly it is a story substitution. The picture will be reviewed shortly.

AGAIN ABOUT THE PATHE CONTRACTS

RKO Pathe will do nothing for those who hold contracts for Pathe pictures. I made to their executives the suggestion that they furnish the contract holding exhibitors with one Harding, one Bennett, and one either Boyd or Twelvetees, but after discussing the suggestion they decided not to adopt it, for it might cause legal complications, as they said.

Thus the rights of the holders of Pathe contracts are cold-bloodedly disregarded.

Pathe Exchanges, Inc., had no right to sell the contracts for the stars, Ann Harding, Constance Bennett, William Boyd, Eddie Quillan, and Helen Twelvetees, in that these were your "property" until the pictures Pathe Exchanges sold you were made and delivered. And I believe that if you were to consult your lawyer he might tell you that you may, if you want to go to the expense of a lawsuit, make an application for an injunction to restrain these stars from making pictures for another concern until they produce the pictures they owe you. It may even be possible to tie up the money that RKO agreed to pay to Pathe.

In reference to the inquiry made of this office whether those exhibitors who have a contract for the Pathe shorts have the right to reject them or not, allow me to inform you that the Philadelphia exhibitor organization has engaged counsel to advise them as to what action they should take to protect their rights in the contracts they hold for pictures of these stars, and has suggested to the members not to book any more shorts until counsel has studied the case and rendered his opinion. There are indications that the organized exhibitors of other zones, aroused because of the deliberate violation of their rights, intend to follow the example set by the Philadelphia zone organization. They say that the contract does not relieve a producer-distributor from its provisions when he sells out. At any rate they are bent upon finding out what their rights in the matter are.

ADDITIONAL NEWSPAPER COMMENTS AGAINST SCREEN ADVERTISING

Last week, Mr. L. P. Palmer, secretary of the American Newspaper Publishers Association, called me up on the telephone and told me that one of their members drew his attention to the publicity matter I sent out to the newspapers and asked permission to reproduce in their house organ some of the articles. At his request, I sent him copies of the other issues that dealt with the same subject. The members of this association will, no doubt, deal with the subject editorially when they read Mr. Palmer's article.

Editor & Publisher The Fourth Estate, of March 26, wrote a long editorial on the subject as a result of the material that was sent to it from this office. The article closes as follows: "HARRISON'S REPORTS declare that audiences in New York have recently hissed or hummed when advertising pictures were shown, an indication that the stuff is a disservice to the advertiser. Many people who would make no demonstration would feel resentment . . . Radio's selling pressure at the present time is so excessive that it, also, is severely damaging the medium. Newspapers and other legitimate advertising media can afford to wait and watch developments with composure. But no newspaper can afford to ignore the advertising film's impudent exploitation of its paying customers. Paramount and Warner Brothers ought at least to consider reducing the box-office prices. Common advertising ethics also demand that advertising be labeled as such." Let us hope that Messrs. Adolph Zukor and Harry Warner will pay attention to the hint from this journal, which is the newspaper of the newspaper people.

The Rochester Times-Union, of Rochester, New York, in its issue of March 27, wrote partly as follows: "Introduction of advertising into motion pictures is something new, but may soon spread unless people who pay for seats make their dislike evident.

"HARRISON'S REPORTS, a motion picture reviewing service in the interest of the exhibitors, says of the Paramount picture, 'It Pays to Advertise': 'It is nothing but a billboard of immense size. . . .'

"No one is obliged to read advertising in a newspaper, though many persons find the detailed statements of what merchants have to offer one of a paper's most useful features.

"But when advertising is injected into a motion picture there is no escape from it. It is made part of the entertainment for which patrons paid their money at the box office. They must take it or leave the show. . . ."

Willows Journal, of Willows, California, opening its editorial with, "And now the big moving picture concerns have entered the advertising business," condemns strongly the Paramount and the Warner practice.

The Cisco Daily News, after mentioning this paper's crusade against commercial advertising in pictures, by stating that it has opened a "two-fisted attack" upon the practice of concealing advertisements in motion pictures, says partly: "The scheming motion picture producer who figures he can feed the exchequer from both ends by charging the patron public for surreptitious advertising might just as well sell his soul to the devil and hope for St. Peter's blessing at the pearly gates as to look for a long and prosperous career in the business of providing entertainment. It is indeed a sad commentary upon the quality of the brains in the industry that resort must be had to such unethical methods to obtain revenue. . . . If the motion picture industry wants to keep healthy and live long the motion picture industry, mark the words, had better keep faith with the public. For Mr. Public, charitable to an extent, has a way about him. He is particularly exacting about getting what he pays for."

The Christian Science Monitor long ago had an article against the practice, when Paramount had just shown the first reel.

And this is only the beginning; the snow ball, which HARRISON'S REPORTS started at the top of the hill and sent going fast down-hill, is growing bigger, and unless Paramount and Warner Brothers get out of its way, it may crush them.

ABOUT "FOREIGN FILM BOOKING OFFICE"

In the Blue Section published with last week's issue, a schedule of foreign language pictures was given as being handled by FOREIGN FILM BOOKING OFFICE, which company is owned by Symon Gould. We received the impression that he was the distributor of those films. We now learn, however, that he is merely an arranger of bookings, a sort of middleman, and that the distributing rights are owned by other companies.

In buying pictures from a middleman, you may have to pay more, for he will no doubt charge you for his services. Such services are, of course, worth something; but the aim of this paper is to save money for every one of its subscribers, therefore, it does not see why you should pay commission to any one when you can avoid it. For this reason I shall try to obtain the addresses of those who own the distributing rights for the purpose of printing them, so that you may have the choice of dealing either through FOREIGN FILM BOOKING OFFICES and possibly pay a commission, or directly with the distributors, and pay no commissions.

ABOUT COLUMBIA'S "DIRIGIBLE"

Columbia Pictures Corporation has withdrawn "Dirigible" from the contract to roadshow it. Later on it will resell it to you, no doubt at much higher prices. The picture is to open at the Central, this city, on April 4.

In withdrawing this picture from the contracts, Columbia is within its rights. But it was hoped that this company would not put into force this "Gypping" clause, exacted by the Hays organization during the negotiations for a contract form from exhibitor leaders many of whom did the Hays bidding. But it has.

Columbia may not value the exhibitors' good will, but I doubt if it will take this picture away from those exhibitors who have it under contract without resentment. Its executives will find this out when they start selling their next season's product.

Columbia has been playing upon your sympathies by virtue of the fact that it is an independent concern, asserting that, as such, it deserves your support. It took but one occasion to show the tartar under the skin. The many lawsuits it has entered against small exhibitors, some of whom are in towns of fewer than one thousand inhabitants, demanding every drop of "blood" from them, is further proof that Columbia is outdistancing the big producers in oppressive tactics. The big producers have, in fact, shown such a generosity toward the small exhibitors during these hard times that many exhibitors are wondering whether it is worth while trying to help companies such as Columbia, which does not seem to care about exhibitor good will.

When the Columbia salesman call on you to sell you their 1931-32 product, give them a piece of your mind.

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No. 15

THE WRECKER!

Sam Katz has the reputation of being the brainiest circuit theatre operator so far developed. Let us see whether this is so or not:

Just before talking pictures came, Sam Katz was ready to dispose of almost all the small city and town Publix theatres, because they were losing money heavily; the silent picture had lost its hold on the public because of its poor quality and it was hard to draw them into the theatres. The strength of his position, which gave him an advantage no other theatre operators had, whether circuit or independent, did not seem to help the box offices at all.

Talking pictures dawned and Sam Katz, along with many other bright lights of the motion picture industry, felt that they should not be taken seriously. "The Jazz Singer" was produced and its success forced him, as it did every other motion picture executive, to change attitude; he could not get instruments fast enough. Because of the fact that Publix operated more theatres than any other circuit, he was put in an advantageous position; with the exception of Warner Bros., he could get instruments first, and was able to buy every talking picture made and to have preference over everybody in showing it.

The Publix theatre profits were phenomenal while talking pictures were a novelty; but now that the novelty has worn off, Mr. Katz is in a position no different from that in which he was during the dying days of the silent picture, even though he is still able to control whatever product he wants, and not only to show it first but also to keep it away from his competitors for miles around him for months. In Florida there was a time when he held pictures back one full year. In Illinois, his protection was a minimum of forty-five days, and for a radius of forty-five miles.

And yet he is called the brightest showman in the business! Where is his ability? It took him ten years to find out that theatres in different parts of the country cannot be managed from Broadway, New York City.

He has made such a failure of operating the Publix circuit during this depression, when independent theatres are making a profit, in spite of the fact that they are handicapped with product and are conducting their businesses under one thousand restrictions, that, in order for him to show a profit and thus maintain the reputation of being the "brightest showman in the business," he has entered the advertising field, risking to incur the ill will of the press, endangering the position of the Paramount organization. He was not farsighted enough to realize that the newspapers of the United States would not sit idle and see him become their competitor without a fight. And he is getting it. And he will get it; so hard, in fact, that, unless he gives up the practice his fame will be buried and forgotten in less than one year's time. To a medium that makes and breaks governments Sam Katz is nothing but a straw.

Assuming, for the sake of argument, that the press will let him carry on his sponsored advertising business unmolested, let us see whether it is wise for him, or for any other theatre owner, for that matter, to adopt such a policy:

Every one knows that people are disgusted with radio, because of the excessive time the radio announcers take in extolling the virtues of the product handled by the sponsor of the radio hour. The evil has, in fact, reached such proportions that the number of radio listeners are today fewer than one-half of what they were in the popular days of radio broadcasting. People are resenting the imposition.

Being in that frame of mind, these people, who are the same as those who attend motion picture theatres, are in no

mood to be imposed upon by a new medium, particularly since they pay to see the picture entertainment. Their resentment is much more emphatic in that they know what to expect of radio but they do not when they buy motion picture entertainment. Besides, the radio entertainment they get free, whereas they pay, and a big price, to see a moving picture. Such being the case, it is reasonable to assume that at least fifty per cent of those that are forced to see sponsored advertisements resent the imposition, and of this number at least ten per cent will stay away from any theatre that shows such films.

Let us assume, however, that not ten but only one per cent will stay away: to a theatre like Paramount, which shows to an average of 80,000 people a week, the loss will be about \$300 a week, week in and week out. For this loss, Paramount-Publix receives, through Sam Katz's advertising scheme, \$400, out of which \$100 must be deducted for conducting the Paramount Business Pictures organization and for commissions to agents. And this is not taking into consideration the probable losses for a theatre such as the Paramount by reason of the fact that, since the same reel is shown on the same week also at the Rivoli and the Rialto, the Paramount becomes a second-run house, as far as that reel is concerned. While reviewing a picture at the Paramount Theatre, I heard a patron make the following angry remark to his companion when the Oldsmobile short was shown: "Do I have to sit through this d— thing again? I saw it at the Rialto! Everybody knows it's an ad!" It does not require a stretch of the imagination for one to realize that this man will cease going to the Paramount, and perhaps to the Rialto, if he should happen to go through the same experience once or twice more.

But what will happen when the quality of these shorts deteriorate just as has deteriorated the quality of the regular features and the shorts? To assume that their quality will be maintained at the present level would be an insult to Paramount, for it will be equal to admitting that grocers and shoemakers can select better picture material than the experienced Paramount production staff.

And yet Sam Katz is thought of as being a brilliant business man! Where is his brilliancy when he causes to his organization greater direct losses than the receipts from his advertising scheme, and when he runs the risk of incurring the ill will of the public? And where is his pride? For in conducting a successful business, one feels also a certain amount of pride in conducting it on a high level.

Sam Katz is not, in the opinion of this paper, a constructive man: he is a wrecker. Having helped wreck First National he is now well on the road of wrecking the Paramount-Publix Corporation, for his advertising activities will hurt, not only the company's theatres, but also the Paramount pictures, as discussed in another article. Why Mr. Zukor, who worked so hard to build up the Paramount organization, and who has taken so much pride in conducting it on a high plane, should have allowed him to drag it to the gutter is beyond comprehension. But unless he takes immediate steps to force Sam Katz to abandon screen advertising, the Paramount pictures may, within less than six months, come to be despised by the public. So he had better choose between Sam Katz's policies and the good will of the public now! He owes it to the entire motion picture industry to do so at once, for the harm is done not only to the Paramount-Publix organization, but also to the entire industry.

"A Connecticut Yankee"—with Will Rogers*(Fox, released April 5; running time, 96 min.)*

As a silent, made also by the Fox Film Corporation, it made a great hit; as a talker, it should make a still greater hit, not only because it has been produced just as artistically as was the silent version, but also because Will Rogers is in the cast. There are plentiful laughs, caused either by wisecracks, made by Mr. Rogers, or by the incongruity of the situations. The action unfolds in Mr. Roger's dream; he is shown suddenly finding himself in King Arthur's Court, dressed in modern clothes. The comedy of situation comes from the fact that modern inventions and machinery are mixed with ancient doings. For Mr. Rogers, for example, introduces aeroplanes, caterpillar engines, cannon and modern machine guns, with the spears and the breast plates of the ancients:—

Will Rogers, a radio man, is invited to repair a radio at a wealthy home. There Mr. Rogers meets William Farnum, cracked in the brains, tuning in his radio in an effort to catch the talk of ancient people. When an attendant comes to take Mr. Farnum to his room, Mr. Rogers realizes that he was mentally unbalanced. While Rogers is leaving, a suit of armor falls on him and strikes him on the head making him unconscious. He dreams that he had found himself in an ancient world, face to face with a lancer, who, attracted by his strange dress, leads him before King Arthur (William Farnum.) Farnum orders that he be burnt at the stake but Rogers, knowing that an eclipse of the Sun is approaching, threatens to darken the Kingdom unless he and Frank Albertson, who, although a commoner, wanted to marry royal blood and was condemned to perish along with Mr. Rogers, were released. The King would not believe him and Rogers pretended that he was exhorting the Sun to darken the earth. The eclipse frightens Farnum to the point of not only ordering his release but also of knighting him and permitting Albertson to rescue the Princess (Maureen O'Sullivan) from the hands of the wicked queen (Myrna Loy). Rogers installs modern machinery but he incurs the enmity of one of the Courtiers. He undertakes to rescue the Princess. Farnum joins him. But both are captured and are about to be hung along with the Princess when young Albertson, leading an army of armored tanks and a fleet of fast aeroplanes, reaches the castle. The tanks rush the castle, which he bombards from the air, eventually rescuing Rogers, the King, and O'Sullivan. Rogers regains consciousness, meets Albertson and O'Sullivan, and when he is told by them that they are about to elope he lends them his car, asking them to return it after their marriage.

The plot has been based on Mark Twain's book, "A Connecticut Yankee in King Arthur's Court," which has been modified considerably. David Butler has directed it. The talk is clear. (Not a substitution.)

"Skippy"*(Paramount, April 25; running time, 85 min.)*

A powerfully human picture that will be enjoyed by adults as well as by children. Part of it is similar to "Father's Son" in that Skippy's father is intolerant and does not understand his child, but it is even more poignant and stirring.

There are several scenes in which the spectator will find it difficult to hold back the tears. One of them is where Skippy and his friend Sooky go to the dog catcher to pay for a license for Sooky's dog and in that way obtain the dog's release. When they learn that the dog had already been shot they are grief-stricken. Skippy tries to cheer up his friend but to no avail. Another scene is where Skippy's father overhears Skippy praying for his friend. He is so moved by the child's prayer that he becomes conscience-stricken and realizes that he had not been giving his child the proper consideration.

Skippy's fine character is shown when his father presents him with a bicycle, something that he had wanted for a long time. He exchanges it for a dog which he brings to Sooky to replace the dog he loved so much.

There is a good deal of comedy, too. Skippy and Sooky use ingenious methods to obtain the amount of money they need for the dog license. One scene is very humorous; it is where they put on a show and charge admission, charging the children also for the privilege of acting.

There is one scene in which all small boys will sympathize with Skippy. It is where his mother calls him for breakfast and he answers that he is dressing even though he is still in bed; also when he forgets to wash his neck, only dabbing some water on his face, and then just wetting the tooth-brush without brushing his teeth.

The story was written by Percy Crosby. It was excellently directed by Norman Taurog, who captured the real spirit of small boys. Jackie Cooper as "Skippy" and Robert Coogan as "Sooky" give excellent performances, and they are ably assisted by Mitzie Green, Jackie Searl, Willard Robertson, Enid Bennett and others. The talk is clear. (Not a substitution.)

Excellent for children; good Sunday show.

"Quick Millions"*(Fox, May 3; running time, 68½ min.)*

I have not yet seen it but here are the substitution facts:—

The contract title for this picture, the production number of which is 227, was "This Modern World." But "This Modern World" was to have been based on the story "Basquerie," by Eleanor Mercin Kelly; and since "Quick Millions," which once was called "Skyline," has been founded on a story by Courtney Terrett and Rowland Brown it is a story substitution. The picture will be reviewed shortly.

"Beyond Victory"—with William Boyd*(RKO Pathe, March 15; running time, 69 min.)*

The only enjoyable part of this picture is James Gleason's wisecracking; otherwise, it is just an ordinary war picture, filled with shooting and bombarding. There is very little suspense and at times the action drags.

The story concerns five soldiers who are left to guard a town to prevent the Germans from passing through. Three of them are wounded and before each one dies there is a flashback to their former life, showing why each one enlisted. The only two left are Bill Boyd and James Gleason. They are wounded and captured and brought to a German hospital. Boyd is dying and the only thing that will save him is a blood transfusion. His former sweetheart, a German girl, finds him at the hospital in time to save his life by giving her blood.

The story was written by Horace Jackson and James Gleason. It was directed by John Robertson. In the cast are Lew Cody, Zasu Pitts, Marion Shilling, Russell Gleason, Mary Carr and others. The talk is clear. Part of the dialogue during the scene which takes place in the German hospital, is in German.

Children may enjoy it because of Gleason's joking. Fair for Sunday.

NOTE.—Since Pathe will not deliver the pictures with Ann Harding and Constance Bennett, consult your lawyer with the object of rejecting this one.

"Cracked Nuts"—with Bert Wheeler and Robert Woolsey*(RKO, April 1; running time, 64 min.)*

A typical wise-cracking Wheeler and Woolsey comedy. Although the plot is completely nonsensical, it moves at a fast pace and keeps the audience laughing almost continuously:—

Bert Wheeler, wanting to do big things, so that he might marry the heroine, buys a revolution in a mythical kingdom, and goes there to claim the crown. But when he arrives there he finds Robert Woolsey, an old friend of his, at the head of the kingdom; he had won the crown from the king in a crap game. He is ordered to kill Woolsey, but he is so tender-hearted that he cannot do it. Instead, they go down to a wine cellar and become intoxicated. But as it is necessary to kill Woolsey so that Wheeler may become the king, an official holiday is declared so that the populace might watch the killing. Woolsey is placed on the royal chair and an aeroplane is sent up with bombs, which the pilot was to throw at Woolsey. The pilot, however, is cross-eyed and always misses him. But one bomb finally does roll under the chair. Woolsey, however, escapes in time. When the bomb goes off oil rushes up, and they realize that they will all become wealthy. The general of the army and his confederates are arrested, and the kingdom is changed to a republic, with Woolsey as the first president. The heroine, also visiting the kingdom with her aunt, marries the hero, much to her aunt's disgust.

The story was written by Douglas MacLean and Al Boasberg; it was directed by Edward Cline. In the cast are Dorothy Lee, Edna May Oliver, Leni Stengel, Stanley Fields, Harvey Clark and Boris Karloff. The talk is clear. (Not a substitution. Titan No. 12.)

Suitable for children; suitable for Sunday show.

NOTE: The Ford and Chevrolet cars, and Royal Baking Powder are advertised.

"Dirigible"—with Jack Holt and Ralph Graves

(Columbia, no release date set yet; 105½ min.)

The story is not of much consequence, but the first half of the picture is so thrilling that it makes "Hell's Angels" sink into insignificance: it shows a dirigible breaking in two when it met with a thunderstorm and was unable to weather it. The crashing of the thunderbolts preceded by blinding lightning, with the men rushing to one end of the dirigible on orders of the hero, who had realized that they had to run away from the break for their lives, the two halves falling into the water with the men clinging onto one of them, are a sight one cannot forget easily. The fact that the hero is surrounded with sympathy because he was the victim of misunderstanding on the part of his best friend makes the spectator follow his fate and that of the others with intense interest. Earlier in the film the spectator is treated with genuine thrills when the hero's chum (Ralph Graves), supposedly the crack-flyer of the navy, is seen performing hair-raising stunts when he reached the flying field in the East from the Coast in an effort to break the time record, which he is supposed to have succeeded in doing. The hero was piloting a giant dirigible, belonging to the U. S. Navy, and his chum was seen performing his stunts so close to the dirigible, that he threw fear into the hearts of the onlookers. Since the picture was produced with the cooperation of the Navy, most of these stunts are genuine. The one that is not such is where he is shown flying around the body of the dirigible in a circle, close to the envelope; but the trick photography was done so successfully that one is made to believe that it is a genuine stunt. Most close ups of the dirigible are life-size, and those of the instruments genuine.

As to the second half, it is draggy and in places gruesome, in that the men, who were marooned at the South Pole, are shown suffering from cold and hunger. In one scene, it is implied that the hero's chum, commander of the expedition, had to cut the leg off one of his men. In another, one of the crew is shown dying. In still another, the man with the leg cut off secretly divested himself of his clothes and went into the dark night to freeze to death so as to lighten the burden of his companions. The details are harrowing.

The first half of the picture has been built around the crashing of the Shenandoah; the second, around Byrd's flight to the South Pole. Although the details of both these occurrences are in a way re-enacted, the story is entirely fiction. It deals with the wife of the hero's chum who asks the hero not to take her husband to the South Pole expedition. The hero, though he knew that this would break his chum's heart, carries out her wishes. The chum attributes selfish motives to the hero and sets out to get backing to go to the South Pole by airplane. News that the hero had crashed off the Coast of Florida had reached him. The chum gets backing and succeeds in reaching the South Pole but over-confidence ruins him; with the consent of his men, he attempts to alight and crashes. By means of a radio set they were able to save from the burning aeroplane, they communicate with their base. The hero flies to the South Pole with a new government dirigible and saves the hero and another man of the crew, the only survivors of the disaster. They reach civilization. The chum regrets, of course, his having misunderstood the hero.

The story is by Frank Wead; the direction, by Frank Capra. Fay Wray is the heroine. Hobart Bosworth, Roscoe Karns, Harold Goodwin, Clarence Muse, Emmet Corrigan, Al Roscoe, Selmer Jackson and others are in the cast. The talk is clear.

NOTE: Columbia has withdrawn it from the contract on the strength of the Road Show clause. But the same Clause gives you the right to take out of the contract one picture—the one you want, and not the one Columbia may designate.

"Men Call It Love"—with Adolphe Menjou

(MGM, March 14; running time, 73 min.)

A fairly entertaining story of married life. It illustrates how much harm rumor and misrepresentation may do to happily married people. Children will not understand it and therefore they will not get any enjoyment out of it; but it conveys a good moral lesson to adults, particularly to those who are married:—

Discord first enters the lives of the hero and the heroine, married, when the heroine overhears a chance remark that her husband had been playing around with a chorus girl. The husband, who loves his wife passionately, proves to

her that it was an untruthful rumor, but their happiness is ruined just the same; therefore, when the heroine returns home and finds the hero in the arms of another woman she seeks no explanation. The other woman alone was responsible for the incident; although she did not love the hero, she craved for the company of men. But the heroine has it firmly fixed in her mind that the hero is unfaithful to her. The heroine befriends a golf professional man, with whom she seeks an affair. The golfer's intentions toward the heroine, however, are honorable and he discourages her. Although she stays at his apartment one night, they commit no indiscretion. The heroine desires her freedom from the hero. The hero agrees to a divorce when the heroine told him she wanted to marry the professional golf man. After the divorce, the heroine realizes that she still loves her husband, and that jealousy was the cause of her having misunderstood him. They are reconciled and remarry.

Edgar Selwyn directed it from the play by Vincent Lawrence. Leila Hyams is the wife, Norman Foster the husband, Adolphe Menjou the golf professional, and Mary Duncan the other woman.

Not for children. (Out-of-town review. Not a substitution; it is one of the "Lucky Seven.")

"Parlor, Bedroom and Bath"—with Buster Keaton

(MGM, February 28; running time, 72 min.)

This picture was reviewed in last week's issue, but through some oversight the release date and the running time were omitted.

A JUST EXHIBITOR COMPLAINT AGAINST WARNER BROS.

An exhibitor writes me as follows:

"I played recently the Warner Bros. picture entitled, 'Divorce Among Friends.' In one particular part they advertised Brunswick radios. As a result of it, several of my patrons who are in the radio business complained to me that I am discriminating against them by advertising Brunswick radios and not permitting them to advertise on my screen the particular radio brand they handle.

"Will you please inform me what action can be taken to stop Warner Bros. from repeating the advertisement in their future releases? Would this give us the right to bring an action in the courts for damages?"

The answer to this question is given in an editorial in last week's issue.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for April 1, 1931.

County of New York.

State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.

Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owner is: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me the 28th day of March, 1931.

LILLIAN SILVER.

(My commission expires March 30, 1932.)

THE FACTS ABOUT CONCEALED ADVERTISEMENTS IN PARAMOUNT PICTURES

Word has reached me from a reliable source that the distributing department of Paramount-Publix has not received any compensation, either in money or in services, for the mentioning of the nationally known commercial articles in "It Pays to Advertise," or in any other picture. My informant said that Mr. Zukor is decidedly opposed to concealing advertisements in motion pictures. "It Pays to Advertise," he said, "has been produced just as it was written for the stage years ago. As far as the mentioning of the Isota and the Mercedes automobiles in 'Unfaithful,' and of Dunn's and Bradstreet's in 'A Man of the World,' this was done for atmosphere."

If such is the case, then the production heads of Paramount have acted like idiots, for they have given away tens of thousands of dollars' worth of advertising and in return have received nothing but ill will, for every one of those who has seen "It Pays to Advertise," has without any question accused them of having accepted money for the advertisements. If Paramount had not gone into the advertising business, closing contracts for Lysol, Oldsmobile, Texaco and Westinghouse Radio, with a "waiting list," and if picture-goers were not so hostile to advertising because of the antagonistic sentiment that has been aroused in them by the abuse in the radio field, perhaps no one would have accused them of having accepted money for these advertisements. But the matter differs now; few will take their statement as a fact. Let Paramount-Publix put this to a test by taking a vote among the patrons of one of their theatres where "It Pays to Advertise" will be shown and they will be convinced of the accuracy of my statement.

The fact that Paramount-Publix has not received any money for the mentioning of nationally known commercial articles in their pictures, however, is not the point at issue, but the act itself, for the harm that is done to the theatre business is as great as it would be if they had been paid for it for the public cannot distinguish the one from the other.

Conditions today are not what they were several years ago; the picture-goers nowadays are advertisement-conscious. And the quicker Paramount-Publix, Warner Bros., and the Warner Bros. subsidiary, First National, realize this the better it will be for them as well as for the entire industry. Every producer should give his production forces orders to refrain from inserting in pictures anything that might look like an advertisement, even close-up of newspapers or magazines. It is only thus that they will avoid being accused of having "stolen" screens they do not own—those of the independent theatre owners, and incurring the ill will of the public. Pictures deal with a fictitious world and everything that appears in them should be fictitious.

As far as this paper is concerned, it will continue classing advertisements in regular features or shorts as paid advertisements, not only because I have no way of knowing which have and which have not been paid for without a laborious or costly investigation, but also because the harm is no less when they are than it is when they are not paid for.

THIS PAPER'S FURTHER EFFORTS AGAINST "SPONSORED" SCREEN ADVERTISEMENTS

This paper's campaign against "sponsored" commercial advertisements on the screens, adopted by Paramount-Publix and Warner Bros., has been not only not relaxed, but intensified. Many articles that have been written in many newspapers have encouraged me to double my efforts.

The following is a copy of the second letter I have sent to every daily in the United States, two thousand of them:

"The response of the press to my appeal for editorial support in the fight against 'sponsored' screen advertising resorted to by Publix and Warner Bros. has been so wholehearted that I am prompted to write you on the subject again.

"In order that our efforts may bring quicker results, the public must be invited to take part in this fight. This may be done by an appeal to them, through your editorial columns, to express their views in the matter. The effect of such a campaign should be instantaneous, for whatever is printed in the newspapers about the motion picture industry is, as you well know, transmitted to the motion picture producers through their clipping services.

"Your full co-operation is necessary, for the danger to your interests is just as great as it is to the interests of the independent theatre owners, who are opposed to 'sponsored' screen advertising, and this is the reason:

"In the last three years, Paramount-Publix and Warner Bros. went into a mad theatre acquisition campaign, each trying to outdo the other in the number of theatres it bought or built.

"But motion picture theatres cannot be conducted on a chain grocery store basis; they require the personal attention of the owners, a thing which long-distance circuit management cannot supply. It took but a depression to prove the vulnerability of this system, for in the last two months Paramount-Publix has shut down more than two hundred theatres and many of those it keeps open are conducted at a loss. Similar is the situation with Warner Bros.

"In the face of such a failure, each company is trying desperately to hold on to its theatres and is seizing upon the opportunity screen advertising offers to help its efforts. If they are successful, they will buy additional theatres so as to present greater circulation to the advertisers. And an increase in the number of their theatres will mean decreased advertising for you, not only from national advertisers, but also from the circuit theatres, for experience has proved that, whenever a producer-exhibitor has bought all, or almost all, the picture theatres in a town, the advertising space in the newspapers grew less: every time business slackens somewhat and the profits shrink, the first thing the long-distance manager does is to order the advertising space in the newspapers reduced. The success of this policy will also drive more independent theatre owners out of business.

"I am enclosing additional material for you to use in case you should see fit. If you use it, will you be good enough to send me a marked copy?"

If your local editor has not received a copy of this letter, take this copy to him, and request him to join the other newspapers in the fight. If it should be necessary for you to part with your copy, write to this office for another; I keep a large number of them in stock. Send to your editor, in fact, any of the copies, or all, that have dealt with this subject, and write so that I may send you duplicate copies. You will help this campaign greatly also if you should send me clippings of articles against sponsored screen advertising; although I am receiving many, there are times when the editors forget to send them. You cannot blame them, for they are a busy lot.

THE VALUE OF PARAMOUNT, FIRST NATIONAL AND WARNER BROS. PICTURES NEXT SEASON

The press is aroused against Paramount-Publix and Warner Bros. because of the fact that these companies have entered the advertising field, which is in direct competition with the newspapers. There is no doubt, therefore, that they will continue attacking these companies. The result will be that the pictures of these concerns will not attract the public as much as they would if they would not have incurred the ill will of the newspapers.

If you intend to buy the pictures of these concerns, and of First National, you should take this into consideration. Do not make a mistake now and then cry over my shoulders afterwards. Use your brains now!

My advice to you is not to buy pictures from any firm concern that has entered the advertising business in competition with the newspapers before it informs you that it will quit such a business. If you buy them, it is my belief that you will be showing them to empty seats. Use your head!

WILL SOME PRODUCER EXPLOIT THIS?

Bryan Untiedt, a thirteen-year-old boy of Towner, Colorado, has thrilled the nation with his heroism, as you no doubt have read in the papers, when a bus in which he and twenty-two other children, all younger than he, was stalled in a snowstorm. The driver froze to death while going for succor, and young Untiedt, who was left in charge, in an effort to keep his companions from freezing, teased them into fighting so as to keep their blood circulating; and when their strength was gone, he gave most of his clothes to the younger ones. He is to be the guest of President Hoover at the White House when he recovers.

The moving picture producers have immortalized every prostitute, every gambler, every blackmailer and cut-throat who has gained notoriety, by making them heroes in pictures. Will some one among them be moved by this young boy's heroism to make a drama out of his exploit? There might not be much money in it but it would bring good will to the motion picture industry, for there is inspiration in this boy's act and would set an example to the nation, especially to its young.

HARRISON'S REPORTS

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Devoted Exclusively to the Interests of Exhibitors

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SATURDAY, APRIL 18, 1931

No. 16

THE HARRISON'S REPORTS CAMPAIGN AGAINST SCREEN ADVERTISING AND THE PRESS

The vigorous campaign this paper is conducting against the sponsored screen advertising activities of the Paramount-Public and the Warner Bros. organizations is receiving unprecedented support from the press of the nation. The results so far indicate that within a short time every worth-while newspaper in the country will have written one or more editorials against this practice; they may even adopt the suggestion made in the second letter mailed to them about inviting the public to take a part in it.

In the issue of March 28, the names of the following papers were mentioned as having given me their moral support: *The Syracuse Herald*, Syracuse, N. Y. (Mr. Chester B. Balm, Motion Picture Editor); *The Denison Herald*, Denison, Texas (Mr. J. L. Greer, Publisher) *The Frederick Leader*, Frederick, Okla.; *The Harrison Daily Times*, Harrison, Arkansas; *the Gazette and the Mail*, of Morris-town, Tennessee; *Queens Evening News*, Jamaica, L. I., N. Y. (Gerald Doyle); *The Asbury Park Evening Press*, of Asbury Park, N. J., and *The Sioux City Tribune*, of Sioux City, Iowa. It was also stated that Mr. Carrol E. King, Vice-President and Managing Editor of the *Johnson City Chronicle*, of Johnson City, Tenn., and Mr. Harry H. Whitley, of the *Dowagiac Daily News*, Dowagiac, Mich., had sent words of encouragement.

In the issue of April 4, the names of the following papers were given:

Editor and Publisher The Fourth Estate, which reaches every editor in the country; *The Rochester Times-Union*, of Rochester, N. Y.; *Willows Journal*, of Willows, Cal., and *The Cisco Daily News*, of Cisco, Texas.

Here are the names of additional papers:

The Indianapolis News, of Indianapolis, Ind., condemns the practice of using the screen for commercial advertising in strong terms.

The Sunday Independent, of Wilkes-Barre, Pa., says partly: "Surely they (Paramount and Warner Bros.) must know that there is a nation-wide protest against too lengthy introductions to radio programs, some of the families having become expert in the practice of turning on and turning off the dials just in time to catch what they want to hear and to avoid the tiresome orations of the announcers. In the case of the theatre, they have only one of two choices. They must either take the advertising with the play or remain away altogether. Many are doing the latter."

The News-Sentinel, of Rochester, Indiana, says partly: "For the time being, however, these producers can laugh it all off and continue collecting fat advertising fees but in time an indignant public will unite the theatre owners and the press in bringing the 'racket' to an end. Meanwhile, those movie fans who feel that they pay money to be entertained and not to have undercover advertising forced on them can best make their protests felt by telling the theatre owners just how much they resent it all."

The Dowagiac Daily News, of Dowagiac, Mich., says that "It looks like a big war and the public will finally decide the winner."

The Colusa Herald, of Colusa, Cal., informs its readers that the motion picture is now the latest competitor of the newspapers for advertising, and reprints the part of the editorial in HARRISON'S REPORTS in which Paramount and Warner Bros. were warned lest the public become so aroused as to throw rotten tomatoes on the screens of their theatres.

Mr. Thomas H. Gallop, of *The Daily Advertiser*, of Lafayette, La., informs this paper that he has reproduced Mr. Laemmle's statement, and that he is interested in this

campaign, and asks me to send him any additional material that I may have for him to use, because he believes that the motion picture industry should be kept where it belongs.

Mr. Howard E. Lee, Managing Editor of *The Day*, of New London, Conn., in his editorial published in the issue of March 20, says among other things: "Let the movie producers change their tactics before it is too late and let the theatre owners give the public what it wants, entertainment."

The Morning Herald, of Gloversville and Johnstown, N. Y., printed two editorials on the subject: one in the March 24 issue, and the other in the April 3:

"For some time past," the first editorial states partly, "several newspapers throughout the country have pointed out the fact that advertising, of a most unethical character, was being introduced into moving pictures. Soaps, tooth pastes and other articles have been used in certain scenes, so that one could easily recognize the package. A building in a scene would have a poster on it advertising somebody's breakfast food. A truck would pass with an advertisement of a certain brand of gasoline (comment by HARRISON'S REPORTS: Manifestly the editor of *The Morning Herald* is referring to the Texaco advertisement in "Cimarron.") The public, at first, took such things for granted. . . . Now, however, there would appear to be little doubt but that the motion picture producing organizations are deliberately introducing such advertising into their films and receiving vast sums of money for the advertising. . . ."

The second editorial, after quoting Mr. Carl Laemmle's statement, says partly as follows: "Moving picture audiences are virtually helpless—but they can indicate their disapproval to the management of theatres, and this has been done on several occasions in New York. Moreover, they can concentrate their patronage on houses which confine their presentations to 'talkies' in which no advertising appears."

"We believe that the motion picture industry would be well advised to give heed to Mr. Laemmle's words of wisdom."

The Carthage Evening Press, of Carthage, Mo., suggests that there should be some way to distinguish the advertising part in a film from the rest of the play. "Advertising not plainly evident as such should be," the editorial concludes, "properly labeled."

Mr. Harris Samonisky, City Editor of *Every Day*, of Wilmington, Del., closes his editorial as follows: "The American public is long-suffering in many respects . . . and it is unlikely that they will be willing to long pay admission to screen attractions for the 'privilege' of viewing and listening to subtle announcements which, stripped of all camouflage, is advertising pure and simple."

Mr. Hugh V. Haddock, City Editor of *The Tulsa Tribune*, sends a second clipping dealing with advertisements on the screen. This time he sent one of his reporters to interview Mr. Hal Roach, who was in Tulsa as a guest of Ralph Talbot, the well known exhibitor. Mr. Roach was rather non-committal on the subject.

Mr. Carrol E. King, of the *Staff News*, Johnson City, Tenn., printed a two column, double-size column, editorial in the March 31 issue. There is no mistake as to his feelings on this question. In one part of the editorial he says: "People do not like to pay from 35 cents to \$2.00 for the privilege of sitting in a theatre reading advertisements." And this gives a rise to the following thought: What would happen if the newspapers should call the attention of the public to the fact that, while a picture is shown in some towns at \$2.00 top admission price, the same picture is shown in some other city nearby at twenty-five cents? Mr. Zukor had better think this over.

More newspaper comments will be given in subsequent issues.

"The Millionaire"—with George Arliss

(Warner Bros., May 1; running time, 81 min.)

This is the same picture as "Ruling Passion," which was released through United Artists several years ago in silent form, and which starred also Mr. Arliss. Though the silent version was a far better comedy, "The Millionaire" is not bad; it is, in fact, very good. Where the difference comes in is in the beginning, which Warner Bros. stuffed with material that retards the progress of the real story:—

Mr. Arliss, the head of a big automobile concern, is ordered by the doctor to give up work and go west for his health. Since he loves work, he puts up a fight against submitting to his orders, but eventually he succumbs. In the west, he misses his pipe, and soon tires of the life of quiet and pills. An insurance salesman plants a thought in his mind—to buy an interest in some business and keep active. Looking over the "Business Opportunities" column in a newspaper, he decides to buy secretly a half interest in a garage. He pays his money and becomes a half-partner with a young man, who had just bought the other half. A day after they took charge of the garage they noticed that no trade was coming, and learn that they had been swindled, for they had bought the garage just a day before a new road opened, diverting the trade. The young man, although he had invested every cent he owned in the world, feels sorry for his old partner, who had told him he had a wife and child, and who had engaged in the garage business under an assumed name, so as not to let his family know what he was doing. He craved for freedom and for activity and he was determined to get it. Mr. Arliss thinks over their situation and determines upon a plan. He arranges with a bank for a loan and starts a new garage opposite the new garage of the swindler; they take his business away from him. Mr. Arliss' daughter had accidentally become acquainted with his young partner. The two fall in love, but the young man does not know that his partner is the father of the girl he loves, and a wealthy man. The garage prospers, they sell it, and with the proceeds the hero decides to help the young man open an office as an architect, a profession he had studied. The two young folk become engaged, and the young man learns who his partner is.

The comedy occurs mostly in the situations where George Arliss goes under an assumed name, posing as a hard working man; also in those that show him trying to dodge his wife and his daughter so that they might not recognize him.

The plot has been founded on a story by Earl Derr Biggers; it was directed by John Adolph. Evalyn Knapp is the daughter, Florence Arliss, the wife, David Manners, the young man, and Noah Beery, the swindler. The talk is not so clear at times.

Good for children as well as for adults. Excellent Sunday show.

NOTE: The production number is 317, which on the contract was titled, "Both Were Young." Although no author was given either in the contract or in the Work Sheet, in the Warner announcement printed in the June 25, 1930, *Variety*, Hugh McNair Kahler was given as the author; and since the finished product has been founded on a story by a different author, it is a story substitution and you can reject it if you so wish. But George Arliss was not promised in the cast; therefore, if you should accept it, you will receive more than you bargained for.

"Swanee River"

(Sono Art; Feb. 25; running time, 48 min.)

A fair program picture. There is some suspense in the scenes where the hero eludes a posse, who wrongfully accuse him of having killed the heroine's guardian, and when the villain dynamites a dam, causing a flood and trapping the heroine in a cave. The action takes place in the South, and there is singing by a negro chorus throughout:—

The heroine, ward of a Southern Colonel, feels it her duty to marry her guardian's nephew, even though she loved the hero, an engineer working on a dam near where she lived. The nephew during a quarrel with the Colonel, kills him and the hero, who had come to plead with the Colonel to permit him to marry the heroine, is accused, the nephew being the first to accuse him so as to save himself. He evades his pursuers. With the aid of the heroine, who had faith in him, he procures a paper from the boss of the construction gang which shows that the nephew had deeded

away property belonging to the Colonel, which brought on the fight and the murder. The nephew blows up the dam, causes a flood and is swept away by the water. The hero rescues the heroine from a cave which was gradually filling with water, where she was waiting for him. His name is cleared and the hero and the heroine are united.

The story was written by Barbara Chambers Woods. It was directed by Raymond Cannon. In the cast are Grant Withers, Thelma Todd, Philo McCullough, Walter Miller, Palmer Morrison and Robert Frazier. The talk is clear.

Suitable for children and for Sunday show.

NOTE: According to the contract the story was to have been written by Roger W. Sherwood, and since it has been founded on a story by Barbara Chambers Wood it is a substitution. You have the right to reject it.

"Stepping Out"

(M-G-M; release date, April 11; running time, 70 min.)

Average! The picture's redeeming feature is the work of Charlotte Greenwood, who struggles valiantly to inject comedy into the proceedings. The story, familiar, deals with two wives who decided to go on a spree of their own after they surprise their husbands with two pretty girls. The lines are spicy. To some, several of the situations may prove too spicy:—

When the wives of two wealthy husbands who are dabbling in independent motion picture production suddenly return home and find them having a party with two pretty girls, they decide to take a "vacation" for themselves across the border at Agua Caliente. But before they go they discover that their husbands had, for business reasons, transferred all their holdings to their wives. This leaves the husbands without a penny. The latter discover that the secret is known and chase after their wives, who are attempting to have an affair with two college boys. The wives will not become reconciled with their husbands because of the pretty girl episode. The two girls arrive, intent on blackmail. Matters are later straightened out when the husbands get into their wives' rooms and their lawyer takes care of the blackmailers.

Charles F. Reisner directed the play by Elmer Harris. Charlotte Greenwood and Leila Hyams are the wives. Reginald Denny and Harry Stubbs are the husbands. Merna Kennedy and Lilian Bond are the girls. Richard Tucker is also in the cast.

Not for children. Suitable only for adults who like the "racy" type of stories. Not for Sunday shows in small towns. (Not a substitution. One of the "Lucky Seven." Out-of-town review.)

"Misbehaving Ladies"

(First Nat.; release date, April 18; running time, 75 min.)

A pleasant little comedy, especially suitable for small towns as it deals with life in that type of community. The characters may be a bit burlesqued but the spirit is likeable. Originally made as a silent, the talkie version is practically a duplicate with sound. Louise Fazenda and Lucien Littlefield are true to life in their roles. The end is happy:—

The heroine, a small town girl who married a prince, returns to her home town when her husband dies. The community is planning a gala reception and expects to see her arrive in her royal raiment. But the princess comes to the home of her aunt and uncle dressed in modern clothes and is mistaken for a dressmaker who is expected at that time. Her uncle recognizes her, but her aunt does not. There are humorous complications when the aunt sees her husband flirting with the princess, not knowing the true facts of the situation. The hero, an inventor, recognizes the heroine, but keeps her secret. Their love flames anew. To thrill the aunt, the heroine slips away and returns bedecked in royal splendor. The town honors her, and welcomes the princess at a special gathering. After making a speech, the princess asks the town to finance the latest invention of the hero. It willingly contributes.

William Beaudine directed the story by Juliet Wilbur Tompkins. Louise Fazenda, Lucien Littlefield, Lila Lee, Ben Lyon, Emily Fitzroy, Martha Mattox, and Oscar Apfel are in the cast.

Good for all classes. Excellent for Sundays in small towns.

NOTE: There are no ads in the film, but a copy of *American Magazine* is prominently displayed. (Out-of-town review. Not a road show. Not a substitution.)

"A Tailor Made Man"—with William Haines

(Metro-Goldwyn-Mayer; March 28; running time, 80 m.)

Good! Once made as a silent, it is far better as a talker. William Haines is excellent as the trouser presser who attained greatness. The picture will give entertainment to every type of audience. It spreads a message of optimism in this period of depression. It comes at a particularly good time. Filled with comedy, it should satisfy:—

The hero, a trouser presser, in love with the daughter of his tailor-employer, has dreams of greatness and success. To secure an audience with a prominent department store owner, he borrows one of the dress suits sent to the shop for pressing, attends a fashionable reception at which the executive he wishes to meet will be present, and accomplishes his desire. The department store owner is impressed with his views on defeating pessimism and depression and gives him an important position. The heroine, daughter of the tailor, is in love with the hero; but to satisfy her father she becomes engaged to a philosopher. When a financial crisis in the department store ensues, the hero, without permission, and to secure the good will and best efforts of the employees, reinstates all those discharged because of bad business, gives everyone a raise and makes them co-operative partners. The directors, enraged, say his plan will be a failure. And when the heroine's fiance, jealous of the hero and heroine's regard for him, threatens to expose his "pants pressing" past, the hero himself releases the story of his imposter-role, and resigns. He returns to the tailor shop, as a "pants" presser. But the department store chief finds him, tells him his plan is a success, and that he wants him back at his post at a bigger salary. The hero accepts, and the story ends happily when the heroine, who had broken her engagement with the philosopher, signifies her willingness to marry him.

Sam Woods directed the story from the famous play of the same name. Dorothy Jordan is the heroine, Joseph Cawthorne, Hedda Hopper, Ian Keith, Henry Armetta, Hale Hamilton, Martha Sleeper, Marjorie Rambeau and others are in the cast. (Out-of-town review. Not a substitution.)

Good for all audiences. Good for Sundays in small towns.

"Quick Millions"—with Spencer Tracy

(Fox, released May 3; running time, 81 min.)

One of the best pictures of its kind released lately. It is different from other racketeering stories in that it includes the milk and building trades racketeering, as practiced in New York and Chicago, which exacts millions of dollars a year for protection. The methods used in the picture are the methods used by the racketeers in real life—they dynamite buildings and destroy other property, committing even murder. One of the murders committed in it is just as cold-blooded as the murders committed by racketeers we read in the newspapers about. There are, of course, thrills for those who like this sort of picture.

From the moral point of view, it is extremely demoralizing, in that the arch-criminal is presented as a hero. In fact, an attempt is made by the producer to present him with fine human traits. This is done where he refuses to accept from one of his confederates a suggestion to graft on milk by forcing the milk dealers to increase the price of it a fraction of a cent to pay them for protection. In a previous scene, he is shown in company with newsboys selling newspapers to pedestrians, keeping the change, no matter what the size of the bill, informing the buyers that the money will go to a fund for building a home for newsboys. The closing scenes show the leader being taken for a ride and murdered. One of his men had revolted and won the others away from him and he plans the murder, which he carries out quietly while they were ostensibly following him (the leader) in his plan to carry away from the church the heroine, who was being married that day to the man she loved. He, that is, the leader, had met her and fallen in love with her; but when he proposed marriage to her she told him she was in love with some one else.

The plot has been founded on a story by Roland Brown and Courtney Terrett. It was directed by Rowland Brown. Spencer Tracy is the gang leader. Marguerite Churchill, Sally Eilers, Robert Burns, John Wray, Warner Richmond and others are in the cast. The talk is clear.

SUBSTITUTION FACTS: The production number is 227.

On the contract, this number was attached to "This Modern World." But "This Modern World" was to have been founded on a story by Eleanor Merzin Kelly; and since the finished product has been founded on a different story, and by a different author, it is a substitution and you are not obligated to accept it.

PICTURE TIEUPS WITH COMMERCIAL FIRMS

In a recent article in this paper you were told that RKO did not receive any money from the Texas Oil Company for the "Texaco" advertisement that appeared in the oil field scenes. But it received service accommodation; that is, while the picture was "shot," the Texas Oil Company placed at the disposal of the RKO director its properties and cooperated closely in the filming. In return for this accommodation an agreement was made whereby there was to be a tieup between RKO and the thousands of oil stations the Texas Oil Company owns in the different parts of the country at the time the picture is to be shown in the theatres.

In accordance with the RKO press-book on "Cimarron," a tieup arrangement was made not only with the Texas Oil Company but also with five other concerns—Underwood Typewriter Company, the National Hairdresser Association, and the manufacturers of the Buick and the Cadillac automobiles, of Lee Unionalls, and of the Stetson hat.

With reference to the tieup with the Texas Oil Company, the press sheet states the following: "Texas Oil Company, one of the largest oil companies distributing from coast to coast, loaned thousands of dollars' worth of equipment for the production of 'Cimarron.' They are proud of the part they played and eager to aid whenever possible in the merchandising of the show to the general public. Forty-eight thousand dealers from coast to coast are ready to lend their energy to your campaign. The whole story of Texaco is told in 'Cimarron.'"

The press-sheet discloses the fact that there was a similar tieup with the manufacturers of Unionalls also in "Danger Lights." This proves that RKO has been making such tieups right along.

A similar tieup has been made by Columbia with the manufacturers of the nationally known articles that appear in "Subway Express."

Is the policy of such tieups wise?

There is no question that the exhibitors derive a certain amount of benefit by such tieups. But at what cost? As said repeatedly in these columns, the public today is advertisement-conscious; they resent anything that looks like an advertisement, put over them without their knowledge. This may be proved by the remarks made when the advertisement, "Texaco," appeared in the oil scenes in "Cimarron"; also when the "A & P" trade mark was flashed on the screen at the end of "On the Slopes of the Andes," made to advertise the coffee handled by the Atlantic and Pacific stores. A man near me said: "See? It's an ad for A. & P.! They get paid for this advertisement and then we have to pay to come to look at it. Who is interested in coffee, anyway?"

Perhaps such tieups proved beneficial in the past. But that was in the days when Paramount and Warner Bros. were not in the advertising business. Today the public is hostile as a result of it. And tieups such as these do more harm than good. And the harm would be greater if the newspapers decided to cut out all picture advertisements from their columns, as they might do if the motion picture industry persisted in being a competitor to the newspapers.

TAKE THIS PAPER INTO YOUR CONFIDENCE

Frequently the distributors make special proposals to you, or notify you about some new ruling, or some new system or provision. When you receive such an offer, or notice, inform this office so that it may investigate the matter for you, and send you the proper advice.

No matter what question may arise in your relations with one or more distributors; inform me about it so that I may carry on a little research work, with a view to getting the data you need. Do not wait for the other exhibitor to notify this office; do so yourself, and at once, for the other exhibitor may feel as you feel. This causes a delay. And such a delay often means the loss of considerable money on your part.

SAM KATZ'S OPINION OF MR. LASKY'S JUDGMENT

Sam Katz, head of the Theatre department of the Paramount-Publix organization, does not seem to have a high opinion of Mr. Lasky's judgment, if we are to judge by the treatment he has given to Mr. Lasky's pet, "Rango."

As you no doubt know, Mr. Lasky proclaimed "Rango" the best picture he has ever seen; but Mr. Katz used it only as a double feature in the Capitol Theatre, a Paramount De Luxe first-run house, in Montreal, Canada, using the RKO feature, "Beau Ideal," as the leading feature.

By the way, I was told by an authoritative source the other day that the reason why Sam Katz has adopted the double-feature policy in some of his theatres is his desire to kill the double-feature evil. I nearly burst my sides with laughter when my friend told me this and made me wonder how simple-minded the Paramount-Publix board of directors must be to accept such a statement as the true motive. If Mr. Katz considers double featuring an evil, and if he feels that it must be killed, then it must be hurting him. If so, it is an admission by him that the independent exhibitors, who are the ones that use double-features, are giving him, to use a popular saying, "a run for his money," a fact which is the best proof of his incompetence, for if a man in his position, with all the choice features of every producer at his command, cannot compete with independent exhibitors who use pictures after being run either in Publix or in other producer-controlled theatres, then there is something wrong with his system.

The true motive for his double-feature policy is, in the opinion of HARRISON'S REPORTS, his desire to kill the few remaining first-run pictures. Because of the Cosgrave and the Thatcher decrees, Sam Katz knows that to buy more pictures than he needs so as to keep them away from his competitors, independent theatre owners, might lead into difficulties the seriousness of which he well understands; but with a double feature policy, he attains his object without any risk.

For your information, the Paramount Theatre at Atlanta, Georgia, is selling two features for thirty-five cents, so as to meet the competition from the Fox Theatre, which admits two persons with one ticket, in accordance with a certain coupon policy it has instituted.

And since we are talking about cut-throat competition among producer-circuits, I might just as well mention the case of San Pedro, California, where the Fox Theatre dropped its prices from fifty cents to twenty-five cents shortly before the Warner Theatre opened. The Warner Theatre started charging forty cents admission, but after the slashing of the prices done by the Fox Theatre it cut them down to fifteen cents.

In view of this unfair competition on the part of the pillars of the motion picture industry, you owe it to yourself to think carefully what prices you should pay for product next season. Remember that the next one that may be hit by this cut-throat competition among the producer-circuits may be you.

MR. NICHOLAS M. SCHENCK, OF MGM, JOINING THIS PAPER'S ANTI-ADVERTISING CAMPAIGN

Mr. Nicholas M. Schenck, of Metro-Goldwyn-Mayer, has sent me the following letter, dated April 9:

"Upon my return from California I find your letter of March 5th relative to concealed commercial advertising.

"I am sure you are aware of our attitude in this matter. We are opposed to using the screen for any purpose other than entertainment.

"I am making every effort to restrain all producers from going into this field, urging them with all the arguments at my command. Naturally, we have no intention of entering the field. It is remotely possible that if other producers do not abandon the idea, we may be forced into it—but it will be against our will.

"It is my belief that in a very short time there will be a showdown on this whole matter. I am hopeful that we can change the minds of those who believe that screen advertising is an intelligent thing for the industry to go into. I am sure that you personally, and as a spokesman for your subscribers, have the same point of view I have on the matter; and may I express my appreciation of your efforts to withhold the avalanche of opinion that may possibly visit us?"

Thus Mr. Nicholas Schenck joins Mr. Laemmle in condemning the Paramount and the Warner practice in vigorous terms.

The producers that have joined this paper's crusade against screen advertising are now the following:

Universal, Metro-Goldwyn-Mayer, Radio Pictures, Educational, Goodwyn, Columbia, Tiffany, Sono Art, RKO, and (with some reservations) RKO Pathe. This list includes practically every producer with the exception of Paramount-Publix, Warner Bros. and of the Warner Bros. subsidiary, First National.

It is regrettable that Mr. Zukor should have allowed any one to persuade him to enter the advertising field in competition with the newspapers, which have rendered him and his company so much service. The impression he has created not only in the motion picture industry but also outside it was that he is a leader. But leaders do not allow themselves to be led, particularly into adopting erroneous policies, unless, of course, Sam Katz is so powerful within the Paramount organization by virtue of banker backing he may have that Mr. Zukor cannot overrule him; or unless he is tired and has lost his grip.

But whichever the case, the responsibility is only his, for it is he that is looked upon as the determiner of the policies of the Paramount-Publix organization. The only way by which he will be able to escape the moral responsibility is for him to withdraw from such a business at once. Let him follow the example of Messrs. Laemmle, Schenck, Clark, Hammons, Cohen, Snitzer, Goldwyn, and Cook, and speak his mind freely. Unless he makes his position clear, this paper will take it for granted that he is in agreement with the policy of Mr. Katz, and will so advise the newspapers of the nation.

THE NEED OF ECONOMY

The independent exhibitors, warned by this paper, will be careful as to what prices they will pay for pictures this season; the prevailing depression is not expected to turn into a prosperity so soon and they will not be able to pay the prices they were in the habit of paying, even if they wanted to. Under such circumstances, it is necessary for the producers to eliminate all waste.

One of the practices that have been wasteful is to hand out advertising to the trade papers without regard to the value of each paper as an advertising medium. This season they should not only demand of a trade paper a statement of its circulation, verified by a reliable auditing bureau, but also investigate the circulation itself, through their exchanges, or by a questionnaire to the exhibitors directly, to find out whether it is "quality" circulation or not. A paper may show a large circulation, but the only effective part of it is that which reaches the buyers of film. One thousand copies bought by a circuit that owns one thousand theatres is a circulation of only one copy, for the buying is done by one person, at the Home Office of the company; the other copies do not influence the buying. It is circulation among the buying units that counts.

One class of trade journals the producers may depend upon to deliver quality circulation is the regionals; but heretofore these journals were neglected by the responsible persons in the Home Offices for many different reasons, one of which often was the publicity directors' vanity. The national trade papers print stories about some of them, aggrandizing them, and they felt under an obligation to these papers, because they satisfied their vanity.

But such a policy does not serve the interests of the companies, even though it satisfied their vanity; to get results, they must place their advertising in mediums that are read by the buyers of film, and independent theatre owners. And such buyers can be reached much more easily and surely through the regional trade papers. As I have said in HARRISON'S REPORTS before, the regional trade paper is the independent exhibitor's chum, for he is interested to learn how his exhibitor neighbors, whom he knows personally, are faring, whereas he does not care so much what happens to the exhibitor whom he has never heard about. Regionals are read by the exhibitors from cover to cover, whereas the nationals often are not even unwrapped.

The publicity directors cannot afford to neglect the trade journals this year, unless, of course, they want to keep on wasting their companies' money. If they want to make every dollar appropriated for advertising count, they must spend at least half of it in the regionals.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions..	16.00
Canada, Alaska.....	16.00
Mexico, Spain, Cuba.....	16.00
Great Britain, New Zealand	16.00
Other Foreign Countries..	17.50
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1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
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Its Editorial Policy: No Problem Too Big for Its Editorial
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No. 17

UNFAIR COMPETITION WITH NEWSPAPERS

When a theatre owned by Paramount-Publix or by Warner Bros. shows on its screen a film depicting the cultivation of coffee in South America, or of tea in China; or showing the different uses of lysol as a disinfectant, the merits of Texaco oil for first class automobiles, the durability of Oldsmobile over other cars, the deadliness of Flit as an insecticide, for which display the Home Office receives five dollars for each one thousand persons that have attended the performances in that theatre while the advertising film was shown, such theatre resorts to unfair competition with the newspapers, the recognized legitimate mediums for advertising, in that it does not show the advertisement labeled, and the public is made to think it is part of the entertainment. A newspaper cannot resort to the same practice; when a story, though excellent as reading matter, is printed for the purpose of advertising a certain commercial article, the law compels the newspaper to put the word "Advertisement" at the bottom of the story.

It is manifest that Congress, when framing the law compelling the newspapers to label advertisement stories, sought to protect the public from such an unfair practice. And the newspapers have obeyed the law.

What is unfair on the part of newspapers is naturally unfair on the part of the moving picture screens; the public is taken advantage of, is imposed upon, when they are shown a film as an entertainment when in reality it is an advertisement.

Since there is no law to protect the American public against this sort of exploitation by the moving picture producers, there should be one, and the newspapers of the United States should do well to talk to their congressmen with a view to having such a bill introduced at the next session of Congress. At least, this paper will urge them to do so just before Congress convenes. Let there be a law that will compel a producer to label the main title and each scene where the advertisement either appears or is spoken of.

Unless Paramount-Publix and Warner Bros. give up competing unfairly with the newspapers, they are going to pay dearly for their short-sightedness, for it is unthinkable that the newspapers will sit idle while their revenue is reduced by unfair and unethical competition. And an evidence of it may be had by the number of newspapers that have responded to this paper's appeal to join its anti-advertising crusade. Here are the names of additional papers and the comment they have made editorially:

Sunday News, of Lawrence, Mass., printed a front page article, with big headlines, carried to the third page, attacking the practice in scathing terms. It copied freely from the several articles that appeared in the different issues of HARRISON'S REPORTS, particularly from those that warned Paramount and Warner Bros. of the consequences if they should persist in continuing their advertising policy.

The Ashland Times-Gazette, of Ashland, Ohio, reproduces excerpts from HARRISON'S REPORTS, one of them being from the article in which it threatened to ask Congress to pass a law compelling the producers to label advertising. "The Harrison publication is to be commended," Mr. Harry L. Horne, its editor, wrote, "for carrying on this fight against prostituting the screen. . . . And we are glad to add our protest to the practice. . . ."

The Toronto Daily Tribune, of Toronto, Ohio, adds its protest. Mr. George T. Haney, its City Editor, states partly as follows: "On several occasions we have had our attention called to the fact that some talkie pictures, particularly those put out by Warner Bros., have 'sponsored' screen advertising and we have checked up and found it

true. . . . This is true of the Paramount company. You patrons can stop this by demanding your money back when a picture deliberately advertises some article in a picture that is supposed to be a play for entertainment purposes only. . . ."

The Bergen Evening Record, of Hackensack, N. J., joins with a strong protest.

Mr. Jas. G. Anderson, editor of the *Neosho Daily Democrat*, of Neosho, Mo., writes me as follows: "Keep the good work going! Following receipt of your last issue of 'HARRISON'S REPORTS,' I wrote an article 'panning' 'It Pays to Advertise.' The manager of our local theatre made a special trip to Kansas City to cancel the picture, which he had booked for showing the following Sunday, Monday and Tuesday. He saw it himself and agreed with you. . . ."

The Record-American, of Mahanoy City, Pa., comes forward with a strong protest.

Mr. James L. Hughes, Managing Editor of *The Rock Island Argus*, Rock Island, Ill., writes me as follows: "Your fight against 'sponsored' screen advertising has, naturally, commanded our interest as well as our best wishes for its ultimate success. In the near future we expect to direct some editorial comment in support of your campaign. . . . Also wish to advise you that this newspaper and the other newspapers of the tri-cities—Rock Island, Davenport and Moline—have heretofore taken notice of the encroachments of certain producers into the national advertising field, and have entered a protest with the local managements. This protest, of course, has been transmitted to the national offices."

The Denison Daily Herald, of Denison, Texas, comes forward with a second editorial, and a powerful one, against the practice. "The Reaction of the press throughout the nation to the insidious advertising which is being inserted in moving picture films," says Mr. J. L. Greer, the editor, "has been unanimous and decisive. . . . If for one year the columns of the newspapers had been closed to movie publicity, the promoters would either have to spend millions of dollars for what they have received gratis, or the pictures would have failed. Now the movie operators are biting the hand that fed them. . . . The newspapers feel that their territory is being encroached upon in an unfair manner and that they have a legitimate right to appeal to public opinion."

Advertising Age, published in Chicago, has printed a strong article in the April 11th issue condemning the practice, commending the crusade of HARRISON'S REPORTS. Mr. E. Crain, the Managing Editor, in a personal letter thanks the writer for having sent him material on the subject.

Mr. Birney Imes, Editor and Publisher of *The Daily Commercial Dispatch*, of Columbus, Miss., in sending a clipping of a strong article he published, says: "We were very much interested in your letter of April 4 relative to 'sponsored' screen advertising and in the comments which accompanied your letter."

Mr. T. E. Johnson, of *The Globe* and of *Daily News*, of Amarillo, Texas, sends a clipping of an article he wrote under the title, "WARNING TO THE MOVIES," and writes me as follows: "We want to thank you for the information you have given us on 'sponsored' screen advertising. It occurs to us that the newspapers everywhere should take up the fight as you have suggested."

Mr. Lester Boyd, City Editor of *Tribune and Times-Age*, of Coshocton, Ohio, prints a strong article against the practice.

(Continued on last page)

"God's Gift to Women"—with Frank Fay and Laura La Plante

(Warner Bros., April 25; running time, 74 min.)

A sleep inducer! Now and then there is a laugh, but not strong enough to awaken one from his slumber. It is a musical plot, produced without music, and without color. Mr. Fay is too old to be presented as a lover; therefore, he does not awaken one's interest. Besides, he is a jelly-fish; and no one is interested in this sort of hero. He is supposed to be a "terror" with the Parisian women; such a terror, in fact, that he, although he pushes them away, cannot get rid of them. He spies the heroine and becomes so fascinated with her that he determines to add her to his string. He manages to get an introduction to her. He soon falls in real love with her; but the American papa objects to his marrying his daughter, because of his unsavory reputation. When the hero tells him that he loves his daughter sincerely, papa agrees to put him to a test for six months, during which time he is to show that he has got rid of all his women friends and was able to live an angelic life. The heroine's papa sends a doctor to examine his physical condition. The doctor orders him not to see the heroine for a long time, until his heart becomes strong enough to stand the shock. He takes to pills and to soft cushions, and soon becomes a mollicoddle. The heroine is announced and the hero tells the butler to let her in, even if it were to cost his life. The father, who had arranged everything with the doctor to test him, seeing that he is willing to risk his life for his daughter, becomes convinced of his sincerity and gives his consent to him to marry his daughter, and his millions.

The plot has been founded on a story by Jane Hinton. It was directed by Michael Curtiz. The talk is fairly clear, but the sound is poor.

Little children will be bored with it. Indifferent as a Sunday show for small towns.

NOTE: It is a theme substitution. For the facts, see the substitution article in Section Two, this issue.

"The Iron Man"—with Lew Ayres

(Universal, April 30; running time, 72½ min.)

It has been produced so well that, despite some defects in the characterization, it manages to hold the interest of spectators who like virile plays. It is about a young boxer, whom his manager, by good management, succeeds in making a champion. The weakness in the story lies in the fact that the part Mr. Ayres, as the hero, plays lacks sympathy during most of the picture. He is presented at times as ungrateful to the man who had made him (Robert Armstrong) though they had been life-long friends. Another weakness is the fact that most of the action revolves around Ayres' unfaithful wife, and her ability to prevent him from seeing what she really was. But good handling has overcome most of such weaknesses. The wonderful character Mr. Armstrong portrays deserves the greatest credit for such an accomplishment; he never gives up hope through all the ingratitude of the hero, and eventually succeeds in awakening him. The closing scenes, where Armstrong, no longer Ayres' manager, calls on Ayres after the latter's ignominious defeat in the ring, as was to be expected, show a great touch of human sympathy: Ayres, battered by his opponent, was in his room, still in his trunks, holding his head between his hands, a sad sight. Armstrong enters and Ayres, realizing how ungrateful he had been to him, sobbingly attempts to beg his forgiveness. Armstrong stops him and orders him to put on his robe, just as he had done in the days when he was managing him. At this point the picture fades out, leaving a fine impression,—of Ayres' regeneration and of Armstrong's loyalty to a friend, despite disappointments.

The story is by W. R. Burnett; the direction, by Tod Browning. Mr. Browning deserves credit for his ability to overcome some of the antipathy of the hero's part. Jean Harlow is Ayres' unfaithful wife, John Milljan, the lounge lizard. Ned Sparks, Eddie Dillon and others are in the cast.

NOTE: For substitution facts, see Section Two of this issue.

"Ladies' Man"—with William Powell

(Paramount, released April 25; 75 minutes)

The only thing Mr. Powell does in this picture is to pose; he walks around and looks like a peacock, particularly when pretty women are around; and there are a large number of them, for he is presented as a man who is hounded by women, married or single—he shows no preferences. At times he tries to drive them away, although he is usually unsuccessful—he is so fascinating. But he finds one with

whom he is honest—he confesses all to her but tells her that she is the only woman he had ever really loved, and for whom he was ready to make sacrifices. He determines to prove his worth to her by trying to live a new life. But he had gone so far with the former life that it proved his undoing, for an irate husband, who had discovered his wife's secret relations with him, calls on him at his apartment and when he fails to kill him by shooting (for Powell had kicked the gun away from his hand), he drags him out on the roof and, by almost choking him with his fingers, applied on his throat, overcomes his resistance and throws him to the pavement below, killing him.

The sight of the struggle on the roof and the hero's sad ending are not, of course, pleasant; they leave one in an unhappy frame of mind.

The story is by Rupert Hughes; the direction, by Lother Mendez. Kay Francis is the woman Powell had fallen in real love with. Carol Lombard, Gilbert Emery, Olive Tell, John Holland, Maude Gordon and others are in the cast. The talk is pretty clear.

Not for children, or for Sundays in small towns. Of the adults, not many will grow ecstatic over it; it is a story that should have been left out of pictures. (Not a substitution.)

"Women Men Marry"

(First Division; release date not yet set; 67 minutes)

There is merit in this picture for audiences that do not object to triangle themes. It is similar to the Tiffany "Soul For Sables," which recently was made by the same company under the title, "Extravagance;" only that, instead of a sable coat, a wrist watch is the cause of the tragedy, which in this instance is only a near-tragedy, for none is killed by a jealous husband. The picture, though made by an independent concern (Headlines Pictures Corporation, whoever they are), vies with pictures of this type produced by the big film concerns, which have unlimited money at their disposal. The clothes Natalie Moorehead wears are expensive, and the home furnishings lavish. The construction of the plot is such as to hold the interest of the spectator well at times in pretty tense suspense. The scene at the home of Steve Bradley (Randolph Scott), where Rose Bradley (Sally Blane—wife of Steve Bradley) comes face to face with John Graham (Crawford Kent), from whom she had accepted a present, even though against her will, is the most suspensive; the spectator fears that her husband, who had noticed the wrist watch on her hand, will become aware of the fact that the two had met before and the secret will come out. Another suspensive scene is that where Kenneth Harlan attempted to murder Crawford Kent:—

Randolph Scott and his wife, Sally Blane, arrive in New York where Randolph had secured a position. Kenneth Harlan and Natalie Moorehead, old friends, receive them. Natalie is not so careful about her morals and drags Sally to an entertainment, where she meets (as Miss Rose) Crawford Kent. Sally does not like the set-up and begs Natalie to take her home; but Natalie prevails on her to stay a little longer. Sally goes home alone and Natalie, having become aware of it, rushes and overtakes her so that they might meet their husbands at home lest their suspicion should be aroused if Sally had returned alone. The following day Kent sends Sally a jewelled wrist watch, which he had shown to Randolph. Randolph invites his employer home to meet his wife in gratitude for his having decided to send him to England to represent his company. Sally is surprised to find out that Kent was her husband's employer. She tries to explain at the first opportunity she had but Kent will not believe her. In the meantime Harlan, convinced of his wife's infidelity, takes a shot at Kent at his home. This happened while Sally was there to explain her conduct and to return him his wrist watch. She escapes and returns home in a highly nervous condition. Randolph calls on Kent on business and is shocked to find him apparently dead. Noticing his wife's purse he takes it and returns home. Harlan returns, too, and tells them and his wife that it was he who had shot Kent, giving his reasons. Natalie upbraids him and informs him that she will leave him. He takes a shot at her but misses, although every one thought he had killed her. It is learned that Kent had not been killed; he had only been stunned. A reconciliation is effected between Randolph and Sally, and between Kenneth and Natalie. Kent, realizing that Sally had been loyal to her husband, decides to send Randolph to England just the same.

Chas. Hutchinson directed it from a story by John Francis Natteford. The talk is clear.

Not for children or a Sunday show for small towns.

"City Streets"—with Gary Cooper*(Paramount, April 18; running time, 81½ min.)*

Another racketeer story, with thrills, naturally. The difference of this picture from others of this kind lies in the fact that the hero, in order to prevent the murder of the heroine and of himself, who had been put on the spot by the dead gangster leader's friends, and were being taken for a "ride," runs the automobile at breakneck speed through the tortuous road, with steep embankments yawning now from the one, now from the other side, until he had the gangsters so frightened that the heroine was given an opportunity to turn around and to cover them with her pistol. The other acts, though thrilling, are familiar:—

The most important part of the story deals with the efforts of a racketeer to possess the heroine, who had fallen in love with the hero, member of the beer gang of necessity. The hero defies the gang leader, a murderer, and is ordered taken for a "ride" along with the heroine, who had repulsed him. The hero insists that he drive the "death" car. When they reach a tortuous road by the side of a steep hill, the hero drives the car at breakneck speed, and when he sees the gangsters frightened he dares them to shoot; he threatens to run the car over the embankment so as to kill every one in the car. Since the gangsters "froze" from fright, the hero asks the heroine to hold them at the point of his pistol. This done, the hero stops the machine and orders the gangsters out. He then rushes to the first railway station and catches the train for a distant part, determined to give up beer running and to live a peaceful life with the heroine as his wife.

There is shooting and killing, the usual amount seen in all gangster pictures.

The plot has been founded on a story by Dashiell Hammett; it was directed by Rouben Mamoulian. Sylvia Sidney plays opposite Gary Cooper. Paul Lukas is the murderous racketeer leader. William Boyd, Betty Sinclair and others are in the cast. The talk is clear.

Not for children, or for small towns on Sundays. Bad for the nerves of sensitive children. (Not a substitution.)

"Indiscreet"—with Gloria Swanson*(United Artists, April 24; running time, 92 min.)*

Very good! It is a sex story, but it has been handled so well that most of its offensiveness has been offset. There are several situations with deep emotional appeal. There is also considerable comedy in one situation; it is where young Arthur Lake, in love with Gloria Swanson's young sister (Barbara Trent), conceives a plan that would, if put into execution, prevent the marriage of his rival (Monroe Owsley), son of a wealthy father, to Barbara Trent. While at the home of Owsley's father attending a reception given for the purpose of announcing the coming marriage of Monroe to Barbara Trent, he tells Owsley's father (Henry Kolker) that there is a "teeny-weeny" bit of insanity in Swanson's family. Kolker believes it and when Gloria, who had been informed by Lake of his act, acted purposely in a peculiar manner at the dinner table, Kolker becomes convinced that Lake had told him the truth. The acts of Gloria Swanson, who is opposed to her sister's marrying Owsley, and who "puts on an act" to help young Lake, whom she favored as a brother-in-law, cause many hearty laughs. The sexiness of the story comes from the fact that Swanson is shown as having once been the mistress of Monroe Owsley; she tried to live it down and feared lest Monroe tell Ben Lyon, to whom she was engaged, about their early affair and spoil their coming marriage. Although this matter has been, as said, handled well, yet the former relations of Swanson and Owsley kept to the forefront all the time.

In the development of the plot, Swanson so arranges things that her sister catches her making love to Owsley; Gloria felt it was the only way for her to bring about a break in her sister's infatuation for him. But in carrying this out, she brings about a misunderstanding with Ben Lyon, and a parting. In the end, however, Lyon returns to her; he loved her so much that he could not live without her.

It is assumed that Lyon had been convinced of Swanson's loyalty to him.

The plot has been founded on a story by DeSylva, Brown and Henderson; it was directed with great skill by Leo McCarey. The talk is clear.

Being a sex play, it is hardly suitable for young folk; or for a Sunday show in small towns. (Not a substitution.)

"The Secret Six"—with Wallace Beery*(MGM, release date, April 18, time, 82 minutes)*

A gripping gangster story and one of the best of its

kind. Obviously not for children; it looms as a striking conception of a phase of American gang life. Adults who like that sort of movie will find it to be one of the most finished in its class. Then, too, the story carries a strong moral. It illustrates that a lawless policy does not pay; that even the strongest gang organization cannot beat the law. There are shootings and murders galore, but the story does not seek to glorify the gunman; it pictures him as a factor in society that will eventually be driven forth forever by the better element of society:—

A gang of bootleggers is gaining a foothold in a stockyards town near a large city. The men are dominated by a shrewd, unscrupulous lawyer who keeps them out of jail. A worker in the stockyards (Beery) is attracted by the racket and joins the mob. As the gang prospers, so does he. Finally the group grows stronger and attempts to cut in on the leader of the city's biggest gang. The group succeeds in defeating the big city bootleggers and gain control of the small town. But seeking bigger revenues they move to the city. Beery is now head of the gang, working with the unscrupulous lawyer (Stone). Two newspaper reporters (Brown and Gable) cover the gang's activities. Interwoven is a romance between a cigarette girl (Harlow), working in the gang's cafe, and one of the reporters (Brown). But when the latter connects the gang with the death of the rival gang leader (Miljan) he is put on the spot at once. Bootlegging has been put on a big business basis and is a cancer in the side of the city. The Secret Six, an organization of business leaders, determines to put an end to the gang's power. A fixed jury acquits Beery of the reporter's death, but the Secret Six begin to act. They pursue the gang, surround the block to which the group has fled, break up the mob, and capture most of them after a gun battle. In a dispute over money during their flight, Beery kills Stone. Captured, the gang is doomed because their legal defender has been disposed of. They pay the supreme penalty.

The audience is lead to believe, at the conclusion, that the reporter and the cigarette girl will eventually marry.

George Hill directed the story. Frances Marion wrote the dialogue and scenario. Wallace Beery, Lewis Stone, John Mack Brown, Jean Harlow, Marjorie Rambeau, Paul Hurst, Clark Gable, Ralph Bellamy, John Miljan, DeWitt Jennings, Fletcher Norton, Theodore Von Eltz and others are in the cast.

Not for children; only adults who like action gang stories. Not a Sunday show for small towns. (Out of town review.)

"Three Girls Lost"—with Loretta Young, John Wayne, Lew Cody, Joyce Compton, and Joan Marsh*(Fox, April 19; running time, 71½ min.)*

A good picture for sophisticated audiences. There is humor and pathos almost all the way through. The humor is caused by the predicaments three girl friends, who hailed from the country and had met in an aeroplane while flying to Chicago, take a room together and try to make both ends meet. The pathos comes from the heartlessness of one of them (Joan Marsh), a young gold-digger, who was cruel towards John Wayne, who loved her, by playing around with Lew Cody.

Most of the pathos occurs in the closing scenes, where young Wayne is in jail, accused of the murder of Lew Cody, head of a beer-running gang; young Wayne had been asked pleadingly by Loretta Young to take Joan Marsh home, even though she did not want to go. But she goes out with Lew Cody. An automobile carrying rival gangsters, who were set upon murdering Cody, followed Cody's automobile. Marsh noticed it and Cody, realizing that rival gangsters were following him, lets her out; she walks home. Her bag, found in the murdered man's car, leads the detectives to her door. But because she did not tell the truth, her fiance (Wayne) is arrested, accused of the crime. The pleadings of Loretta Young are unable to melt Marsh's heart of flint to tell the police the truth so as to clear Wayne. Loretta puts up every dollar she has and some she borrowed for the defense of Wayne. Wayne's innocence is proved and he is liberated. He calls on Marsh and gives her a piece of his mind, telling her he is through with her. He then calls on Loretta and embraces her.

The plot has been founded on a story by Robert D. Andrews; it was directed by Sidney Lanfield. The talk is clear.

Not suitable for young folk, and not a good Sunday show for small towns.

NOTE: for the substitution facts, see Section Two of this issue.

Mr. W. J. Taylor, president of *The Daily Sentinel-Review*, of Woodstock, Ontario, Canada, has published a bitter attack against the practice.

The Evening Leader, of Staunton, Va., and *The Daily Record*, of Morristown, N. J., have joined this crusade whole-heartedly.

Mr. W. D. Mansfield, Editor of *The Daily News*, of McKeesport, Pa., writes me as follows: "Answering your letter of April 6, we are enclosing herewith an editorial published in our paper today. It is our answer to the question."

The editorial, instead of attacking the advertising practice directly, points out to the people of McKeesport the disgusting sight that strikes the eye of those who go to the Harris Theatre, a Warner House, which was erected and dedicated to the memory of the late Senator J. P. Harris. "As one enters the lobby," Mr. Mansfield writes, "the eye is caught and held by the harmonious decorations. The floor covering, rich tapestries, the memorial fountain and the period furniture create a feeling of relaxation. . . Everything typifies the best in art, until the glance rests upon—a refrigerator or a washing machine.

"The pleasing illusion vanishes. The decorator's art has gone to naught. Here in a setting of splendor is a discordant note that jars almost as effectively as a slap in the face.

"... a refrigerator in the foyer of such a theatre is as suitable as a kitchen sink in the living room of a modernly appointed home.

"The kitchen and laundry equipment display is part of an ill-advised advertising scheme. When men go to the theatre they want to forget for a time the cares of commercial life. When women go they want to put behind them the home duties, and thoughts of refrigerators, washing machines and kitchen stoves.

"In the otherwise quiet and restful atmosphere of the local theatre these strictly utilitarian objects shout with a disturbing intensity the fact that commercialism is being permitted to transcend in importance the pleasure of the patrons. They almost shriek their story, and din into the unwilling ears of the people who go to the theatre to be amused, and not to become interested in refrigerators, kitchen stoves and washing machines. . . ."

For the information of editor Mansfield and of all other editors, let me say that the "ill advised advertising scheme," resorted to by Warner Bros., which owns the Harris Theatre, is the result of the chain system of theatre operation. Four or five years ago, when theatres such as the Harris were under independent management, an advertising scheme of this kind, or of any other kind, for that matter, was unthinkable. It would, in fact, have been an insult to even suggest, let alone propose, such a scheme: the managers were proud of their screens, proud of the patronage of the people of their community. But things are different today; with one thousand theatres under his control, the general manager of a producers' theatre department becomes the easy prey of the advertising promoter, or of the "inside" man, who wants to make fat commissions for himself. The hard times that have prevailed unusually long this time have naturally contributed to the capitulation, for when business is bad, the chain, with its incompetent management, with the high salaries, unthinkable in other businesses, paid to the high executives and to the political appointees, with dishonesty rampant in the lower ranks, loses heavily. To save their reputations, and their jobs, the general managers of these departments rack their brains to find means of reducing the losses. And the income from advertising comes to them as a savior.

Will Paramount-Publix and Warner Bros. Pictures give up their advertising policies?

The answer depends on the attitude of the newspapers; if the editors remain apathetic, Paramount and the Warners will get away with it; if they stand up and fight, one of two things will happen—they, that is Paramount and Warner Bros., will either give up their advertising activities, or else the Paramount Pictures, the Warner Bros. pictures, and the pictures of First National, subsidiary of Warner Bros., will come to be hated by the picture-going public.

As far as I am concerned, I shall continue my efforts, as strong as before, to arouse the newspaper editors to

the danger to their interests from this source; and judging by the generous responses to the appeals that I have made to them so far, I have no doubt as to the outcome.

WHAT ABOUT THE CRIME FILMS THAT ARE STILL ON THE ACTIVE LIST?

Mr. Will H. Hays, in his annual report to the board of directors of Motion Picture Producers and Distributors of America, declared that the American public are tiring of pictures dealing with crime and gang rule, advising all members to give up this sort of theme and to employ cleaner themes. He made several other statements that can be challenged, but let us forego this effort at this time and confine ourselves to putting the following question to Mr. Hays: "If the American people have tired of gangster and of other demoralizing pictures, and if it is injurious to the entire industry to continue producing them, what will become of such pictures that have been released at different times and still active? The answer to this question is of vital interest to the small exhibitors, who have to trail along long after the 'model' or 'style' of pictures has changed.

If Mr. Hays admits that the gangster story has aroused the American public from its lethargy to the point of demanding that it be abandoned, and if the industry would be hurt if it were not abandoned, the small exhibitor, who has not encouraged this sort of pictures, and who is compelled, by the block-booking system in vogue, to run everything the producers make under the penalty of being shut out of product, is entitled to some relief; for unless he is given such relief his business will be ruined.

It is a "crime" that the producers should make dirty, vile, demoralizing pictures and when they find out that the "style" has changed abandon them but insist that those who run their pictures at later dates should carry out their contracts. It is exasperating to think that innocent parties should be made to suffer for the stupidity of the producers' production departments and for the incompetence and the graft that exist in some of them.

The producers, at least the biggest of them, who set the style, have brought so much disgrace to the American nation that in Canada the censors have compelled all distributors to add the following announcement in all American-made gangster pictures: "The incidents depicted in this picture are peculiar to life in the United States of America only, and have nothing to do with life in the Dominion of Canada." And I understand that the British censors have adopted a similar ruling, not as explicit as the ruling of the Canadian censors, but disgraceful to this nation nevertheless. Foreigners have come to look upon Americans as invariably belonging to one gang or another, the business of which is to rob, and if necessary, to exterminate those who may attempt to prevent them from doing so. If this condition should continue much longer, the day will come when no American, travelling abroad, will be permitted to go about without a guard, for fear that he might teach crime to the young of the nation he is visiting.

If you have any crime pictures on your contract and you fear to show them because the people of your community have protested to you against the use of this sort of pictures, or if there has been a general protest in your town against this sort of pictures, call on the leaders of such a movement and request them to write to Mr. Hays demanding that the owner of such pictures be made to take them off your contract. It is my belief, in fact, that you can reject all crime and sex pictures even without any protest from anybody in your town. If the distributor should sue you, he will not find a jury anywhere in the United States that will give him a favorable verdict.

Reject all crime and other demoralizing pictures! Mr. Hays has said that the American people resent them, and advises the members of his organization to give up making them. Such being the case, they certainly cannot be inconsistent with themselves by demanding that you continue demoralizing the people of your community!

ORDER YOUR MISSING COPIES

Now and then, the envelope containing your copy of "Harrison's Reports" is lost in the mails.

Look over your files and if you find any copies missing write me about it. These will be sent to you free of charge.

HARRISON'S REPORTS

SATURDAY, APRIL 25, 1931

Vol. VIII

No. 17

A RECAPITULATION OF THE SUBSTITUTIONS

Since the issue of January 24 the substitution facts of each picture were given in a footnote in the review.

This article contains all the substitutions from the beginning of the season to this day; they were compiled in one article for your convenience. All future substitution facts will be indicated in the reviews, as before.

Several exhibitors have asked me if they are obligated to accept a picture in which there has been a substitution of story or of prominent star. No exhibitor is compelled to accept such a picture, for the reason that it has not been produced in accordance with the specifications contained either in the contract or in the work sheet.

At this time let me make the following remarks: some producers sold their 1930-31 pictures with either meagre description or no description at all, with the result that they were able to deliver anything they saw fit; it was impossible for you to define most of such pictures as substitutions.

Just look over your records and see how many of the undescribed pictures delivered to you had any merit; you will find out that you could have done without most of them.

It is different, of course, in the case of the star pictures; you are not buying stories, but stars. But when you buy pictures on their promised quality, you should demand some description of them.

HARRISON'S REPORTS hopes that this year you will demand a greater description of the pictures you buy. If any producer should offer you mere titles, you should pay him the same prices as those you pay for the cheapest product you buy. Do not let the salesman influence you by smooth talk into paying bigger prices; just remember the prices you paid for such pictures during the 1930-31 season and the kind of pictures you received. It is my opinion, in fact, that it would be better for all those of you who have not strong competition to leave alone any pictures that are not described adequately; you may buy them after they are produced and shown, when you will know what their quality is.

* * *

Columbia

Columbia has had no substitutions so far. But it has promised you three Barbara Stanwyck pictures and so far it has delivered none, even though it has produced one with this star—"Ten Cents a Dance." Some exhibitors insist that "Ten Cents a Dance" is their picture, because in the Work Sheet for the 10 "Proven Specials" (Form S-13-E) the following is stated in a note: "Barbara Stanwyck will appear in one of the Proven Specials. Lionel Barrymore, who directed 'Madam X' and 'The Rogue Song,' to direct the first Barbara Stanwyck." Since every one of the 10 Proven Specials except "Lovers Come Back" has been produced, and since none of them contains Barbara Stanwyck, it is evident that "Ten Cents a Dance," which has this star, and was directed by Lionel Barrymore, was to be "Lovers Come Back." Even if Columbia intends making one Barbara Stanwyck to deliver for one of the 10 Proven Specials, by the time it will be ready to deliver it the warm weather will have set in and the benefit you will receive will not be as great as it would be if it delivered it now. Columbia is harming your interests also by its delay in making the two Giant Stanwycks it owes you, "Virtue's Bed" and "The Miracle Woman." It is my belief, in fact, that its executives are trying to deprive you of all three Stanwyck pictures. You should write to Jack Cohen, 729 Seventh Ave., and demand to know when his company is going to make these pictures for you. If he should not give you a satisfactory answer remember the fact when the Columbia salesmen come around to sell you their 1931-32 product.

First National Pictures

First National has had no substitutions this year. Neither has it had any pictures that amounted to anything. Since Warner Bros. Pictures bought the controlling interest the quality of its product has sunk to a dangerously low level. Bear this in mind when the First National salesmen come around with their 1931-32 product.

Fox

I asked Jimmy Grainger, General Sales Manager and Vice-President of Fox Film Corporation, to inform me, for the benefit of many HARRISON'S REPORTS' subscribers, who put up the question to me, whether his company intends to deliver the three Gaynor pictures he sold them and he replied as follows:

"Regarding the matter of Janet Gaynor's pictures. You undoubtedly are aware that Miss Gaynor has undergone recently a very serious operation, which made it impossible for her to continue her work at the studio, and forced her to take a long rest. . . . In view of the fact that Miss Gaynor was ill and not able to work we naturally had to produce other pictures which we felt had box office merit."

The three Gaynors were the greatest inducement to those who bought the 1930-31 Fox product; it is, therefore, a blow to them not to receive these pictures.

This paper does not know what the legal rights of the exhibitors in this matter are, but it does know one thing, that they are not obligated to accept any other pictures in place of the three Gaynors.

"Oh, For a Man!": The story is the same, but not the star: Charles Farrell was promised in the contract but Reginald Denny is being delivered.

"The Man Who Came Back": Only Charles Farrell was promised in the contract; but the finished product is delivered with Janet Gaynor in addition. This is naturally giving the exhibitor more than he bargained for.

"Men on Call": The Work Sheet promised a story by Tom Geraghty, and since the finished product has been founded on a story by James K. McGinnies it is a story substitution.

"Once a Sinner": "Luxury" is supposed to have been the original title. But the contract stated that the picture would be founded on "My Lady's Dress," by Edward Knoblock, and since the finished product has been founded on a story by George Middleton it is a story substitution.

"The Seas Beneath": In the contract, production number 222, which is the number given to the finished product, was attached to Gaynor No. 3; and since the finished product is being delivered with George O'Brien it is a star substitution.

"Girls Demand Excitement": The contract stated that this picture would be founded on the Colliers' Weekly story by Joseph Hilton Smyth and Porter Emerson Browne and since the finished product has been founded on a story by Harlan Thompson it is a story substitution.

"Don't Bet On Women": The production number of this picture is 220. On the contract, this number was attached to Gaynor No. 1. It is, therefore, a star substitution.

"Body and Soul": The production number is 225. On the contract, No. 225 was attached to "Movietone Follies of 1931," which was described as a musical extravaganza, and since the finished product is not such a picture it is a theme substitution and you are not obligated to accept it. But because no star was promised in the contract and the finished product is delivered with Charles Farrell you will get more than you bargained for if you will accept it.

"Not Exactly Gentlemen": "No Favors Asked" (246) is supposed to have been the original title, but the contract stated that the picture would be founded on "The Great K. & A. Train Robbery," by Paul Leicester Ford, and since the finished product has been founded on a story by Herman Whitaker, it is a story substitution.

"The Doctor's Wife": The production number is 228. On the contract, No. 228 was attached to "The Spider." But "The Spider" was to have been founded on the stage play by Fulton Oursler and Lowell Brentano, and since "The Doctor's Wife" has been founded on an original story by Henry and Sylvia Leiferant it is a story substitution.

"The Spy": According to the contract, "The Spy" was to be founded on a story by S. N. Behrman, and since the finished product has been founded on a story by Ernest Pascal it is a story substitution.

(Continued on next page)

"Three Girls Lost": Its production number is 240. On the contract, No. 240 was attached to "Hot Numbers." But "Hot Numbers" was to be founded on a story by Owen Davis, and since "Three Girls Lost" has been founded on a story by Robert D. Andrews it is a story substitution.

"Charlie Chan Carries On": Its production number is 221. But since No. 221 was to be Gaynor No. 2 it is a star substitution and you are not obligated to accept it.

"Mr. Lemon of Orange": The production number is 217, which was attached to "She Wears the Pants." But "She Wears the Pants" was to have been founded on a story by Earle Crooker, and since "Mr. Lemon of Orange" has been founded on a story by Jack Hayes it is a story substitution. But the original picture had no star, and since the finished product is being delivered with a star of Mr. Brendel's magnitude the exhibitor receives more than he bargained for.

"Their Mad Moment": The production number is 242, which on the contract was attached to "Her Kind of Man." But "Her Kind of Man" was to have been based on a story by Sonya Levien, and since the finished product has been founded on a story by Eleanor Mercin Kelly it is a story substitution.

"Quick Millions." The production number is 227, which was attached on the contract to "This Modern World." But "This Modern World" was to have been founded on a story by Eleanor Mercin Kelly, and since the finished product has been founded on a story by Roland Brown and Courtney Terrett it is a story substitution.

"Women of All Nations" (206): According to the contract this picture was to be founded on a story by Lawrence Stallings and Maxwell Anderson, and since the finished product has been founded on a story by Barry Connors it is a story substitution.

Metro-Goldwyn-Mayer

So far Metro-Goldwyn-Mayer has had no substitutions.

Paramount-Publix

Because of the fact that Paramount sells its pictures on a star series basis, it has had no substitutions.

Pathe

The old Pathe has had no substitutions.

Many exhibitors want to know what they can do to protect their interests, which have been damaged when Pathe sold out to RKO and did not include in the transaction an agreement obligating RKO to deliver to the holders of Pathe contracts the pictures still owed them. These exhibitors are interested particularly in the stars, Constance Bennett, Ann Harding, Helen Twelvetrees, William Boyd and Eddie Quillan. They were insensed particularly because, though they lost the features, they are still saddled with the shorts. They want to reject them.

A former head of the judicial department of one of the largest states in the Union was asked by some exhibitors to give them his opinion as to whether the contract holders have any redress. This prominent jurist, after studying the contract and the acts surrounding the deal between Pathe and RKO, came to the conclusion that the contract holders have no redress, because of the flexibility of the Standard Exhibition Contract, which does not hold the producer liable in case he chose not to make a given number of pictures. "I am therefore reluctantly forced to the conclusion that M. — has no basis for a successful legal action either against Pathe Exchanges, Inc., or against the RKO interests. . . ."

In consequence of this decision, one is forced to come to the conclusion also that the contract holders may be sued by RKO Pathe in case they should refuse to accept the Pathe shorts. The only way out for them is, in case they have many Pathe shorts unplayed, to demand an adjustment before signing a contract for the RKO Pathe product.

RKO

"Bachelor Apartment": This picture is delivered for "Babes in Toyland." But "Babes in Toyland" was to have been founded on Victor Herbert's musical comedy, with Bert Wheeler and Robert Woolsey in the leading parts; and since "Bachelor Apartment" has been founded on a story by John Howard Lawson it is a story substitution. RKO must be commended for having refrained from making "Babes in Toyland," because musical pictures no longer draw in the majority of the theatres; but it should at least make the picture with Bert Wheeler and Robert Woolsey before it should ask you to accept it. As it is, you are not compelled to take it. It is my belief that

"Cracked Nuts" was the picture produced to take the place of "Babes in Toyland"; but because these stars draw fairly good crowds, RKO took it way from you and attempted to deliver in its place "Bachelor Apartment," which, though an excellent picture, will not draw one third as much business as "Cracked Nuts." If RKO wanted to be fair, it should deliver "Cracked Nuts" to you. You should insist upon the delivery of "Cracked Nuts." You are entitled to it.

Sono Art-World Wide

"Damaged Love" (8077): "Week End Sinners" is supposed to have been the original title of this picture. But "Week End Sinners" was to be founded, according to the contract, on a story by Gerald Bowman, and since "Damaged Love" has been founded on a story by Thomas W. Broadhurst it is a story substitution.

"Swanee River" (8063): According to the Sono Art Work Sheet this picture was to have been founded on a story by Roger W. Sherwood; and since the finished product has been founded on a story by Barbara Chambers Wood it is a story substitution.

Tiffany Productions

Tiffany has had no substitutions so far.

Many exhibitors want to know if the merger of Tiffany and Educational nullifies the franchise. Because of the fact that the details of the transaction have not become public, it is difficult for one to know. The exhibitor has to take his chances in considering the franchise breached, if he wants to invoke Clause 12.

If Tiffany should fail to deliver a minimum of 26 pictures during the entire 1930-31 season, then the franchise may be considered definitely breached.

United Artists

Because United Artists sell their pictures individually, and as a rule after they have them completed, they have had no substitutions so far.

Universal

Universal informs the exhibitors that "Seed," formerly "Merry-Go-Round," "Virtuous Husbands," formerly "Saint Johnson," (later "The Up and Up,") and "Iron Man," formerly "Ourang," are substitutions. It is the only company that has instituted a policy of informing the trade what substitutions it has made. For this, it is entitled to the consideration of the exhibitors.

Warner Bros. Pictures

"Captain Thunder" (311): "A Gay Caballero" was the original title. But it was to have been founded, according to a Warner advertisement in the June 25, 1930, issue of *Variety*, on a story by Stewart Edward White, and since the finished product has been founded on a story by Hal Davitt and Pierce Couderc it is a story substitution.

"The Millionaire" (317): On the contract, No. 317 was attached to "Both Were Young." But "Both Were Young" was to have been founded, in accordance with the Warner advertisement in the June 25, 1930, issue of *Variety*, on a story by Hugh McNair Kahler, and since "The Millionaire" has been founded on a story by Earl Derr Biggers it is a story substitution. But the contract did not promise George Arliss; in fact, it promised no star. So if George Arliss draws for you you should accept it, for you will be getting better value than you bargained for.

"God's Gift to Women" (318): "The Egg Crate Wallop" was the original title of this picture. There was no description of it in the Work Sheet; but the Warner advertisement in the June 25, 1930, issue of *Variety* described it as follows: "This big time comedy of a small town boob packs a punch that will send records staggering. Back in Pumpkin Centre they thought he was funnier than a five-legged cow, but it took New York to proclaim him defter than Dempsey and tougher than Tunney." "God's Gift to Women" has nothing to do with prize fighting or with any sort of boxing contest; it is a musical comedy plot produced without music and without color. "Egg Crate Wallop" was a picture produced by First National with Charles Ray several years ago; it was a fight picture. Warner Bros., in announcing this title, no doubt had in mind to remake the Ray picture; however, it changed its plans. But you are not obligated to accept "God's Gift to Women," because it has not been founded on the sort of theme described in the advertisement.

In the future the substitution facts of each picture will be given in the review.

A NEW SERVICE

The greatest handicap many of you find yourselves under when a salesman calls on you to sell you his new season's product is your inability to offset his assertions that the pictures he is offering you are going to be the best any company, including his own, has ever made. You are aware, of course, that, since ninety per cent of the pictures he tries to sell you are unmade, his sales talk is not founded on facts; but you are unable to refute him for lack of necessary information. Thus you are often compelled to pay more money than the pictures are worth, as you usually find at the end of the season.

To place in your hands information that will enable you to disprove the salesman's assertions when he resorts to exaggeration and thus to save hundreds, and often thousands, of dollars from excessive rentals, I have founded a special service, to be sold apart from HARRISON'S REPORTS; it will be known as *The Harrison Forecaster*.

The function of *The Harrison Forecaster* will be to send to those who will subscribe to it an opinion as to what possibilities there are in the material of the books or plays acquired by the producers, as soon as the purchase of the rights of such books or plays has been made known.

It is, of course, understood that *The Harrison Forecaster* will not be able to supply information on all the pictures the producers intend making; often the picture rights are sold before a book is published and in some cases the pictures are founded, as you know, on stories written specially for the screen, in which cases no copies are available for study. To this category may be added pictures sold in star series. But I feel that if the subscriber receives information on only ten per cent. of the pictures it will be worth the cost of his subscription, for what the exhibitor is mostly interested in is big pictures, because of their high cost; and it is, as a rule, this sort of pictures advance announcements are made about. Reports on such ten per cent will be equal to seventy-five percent of the entire program's value.

The cost of this service will be much higher than the cost of HARRISON'S REPORTS, for the reason that the number of potential subscribers among the first-run independent circuits and individual exhibitors is very small—not more, perhaps, than one hundred and fifty. And of these, only a fraction will realize the value of such a service at once. On the other hand, the expense of conducting such a service is considerable; a new staff (a member of which is a writer who understands the picture values of books and plays) has been engaged to assist me in the work; the book purchase item alone will be considerable each year, and I do not mention the cost of linotype work, of printing, postage and one thousand and one other items of expense.

The cost will not be the same to all subscribers: those who own a few theatres will not be charged as much as those who own a large number; and those whose theatres are in small towns and in the neighborhood of big cities will be charged much less than those whose theatres are in large towns

or in downtown sections of big cities. In any case the charge will not be unreasonable.

Just to give you an idea of what kind of information *The Harrison Forecaster* will contain, I am printing on the back of this sheet a model, treating on "An American Tragedy." Those exhibitors who will be asked to pay a big price for this picture, with a minimum guarantee and with an "overage," will readily realize its value.

Not all opinions submitted by *The Harrison Forecaster* will be similar—some of them will be quite the contrary, estimating the picture worth of the book or play highly; but the value of having the facts at his disposal should be realized by every exhibitor. Theatre operating today has come to be a highly complicated affair; it requires knowledge. And it is knowledge that *The Harrison Forecaster* undertakes to supply to the exhibitors.

The Harrison Forecaster will not be sold outright; it will be sent to the subscriber with the distinct understanding that he is not to sell, lease or even lend his copies to any one; he may lend them only to persons that are closely connected with his company. Its contents will be protected by copyright.

Those who are interested in this service may send for terms for the 1931-32 season's product. The subscription year will not start and end at any specific time; it will be governed by the picture material for the season the subscription is bought for.

Since the price will depend on the number of theatres an exhibitor has, and on the size of the towns his theatres are in, the applicant should send this information along with the inquiry.

All communications for this service should be addressed to: *The Harrison Forecaster*, Room 1866, 1440 Broadway, New York, N. Y.

Take immediate action so that, if you should decide to subscribe, the copies on hand may be sent to you at once, and the remainder within about a week after a producer's announcement is made in the trade papers. The money you will save by the information contained in *The Harrison Forecaster* will be dozens of times more than the cost of the subscription. Your money will be returned in case you should find that you have not benefitted by it.

The Harrison Forecaster,
1440 Broadway, Room 1866,
New York, N. Y.

Gentlemen:

Please send rate for a subscription for me. I own Theatres in the towns of with a population of

Sincerely yours,

Address

.

"AN AMERICAN TRAGEDY"

(Produced by Paramount)

The Story in Brief

Clyde Griffith, the son of small town evangelists, resents the narrow life he is compelled to lead. When he finally breaks away from his people, he obtains a job as bellboy in a city hotel. There he becomes involved in various dissipations with other gay youths, learns to enjoy the society of fast girls, joins in drinking bouts and has a convivial time generally. Later he goes to Lyncurgus, N.Y., where he enters the employ of a firm operating a large factory and sees chances for advancement and a good future, of which he takes advantage. He meets pretty Roberta Alden, who works in the factory, and they fall in love. He seduces her. Roberta confides in Clyde that she expects to become a mother. In the interval Clyde has made the acquaintance of Sondra Finchley, scion of a wealthy family and a society bud. Both ambition and inclination tempt Clyde to win Sondra for his wife, but Roberta stands between them and her condition cannot be concealed. He takes Roberta for a row on the lake and either throws her or permits her to fall into the water and she drowns. His movements on the evening of Roberta's death are traced by detectives. Clyde is arrested and charged with murder. He denies his guilt, but the jury will not believe him. He is convicted and is put to death by means of the electric chair.

Criticism

The foregoing plot, adapted from the Dreiser novel, was presented on the Broadway stage during the season of 1926. Beginning October 11, it ran for 216 performances. It also had a successful run on the coast and was said to have been more talked about in Los Angeles than any play shown there in years. The book created a furore in literary circles when first published and owing to its frank portrayal of the sexual life of its hero and other characters was placed under the official ban of the Boston municipal authorities, who forbid its sale or circulation in libraries.

It is an extremely morbid story, without a single cheering ray of light to brighten a consistently gloomy atmosphere. The ill-fated Roberta, who dies a victim of her lover's treachery, is about the only character in the book to win the reader's sympathy. The hero, swayed altogether by the twin emotions of lust and selfishness, coupled with desire to achieve wealth and social position by marriage with another girl, stands out as a peculiarly detestable specimen of a cad. As a literary study in stark realism and exposition of animal passions running wild, the novel has considerable merit. The same may be said of the stage presentation. Talented players found ample scope for their emotional abilities in such roles as that of the unrelenting District Attorney, the betrayed girl, the other woman in the case, the wastrel hero and many other outstanding figures of a large cast. Patronage for unhappy plays of this nature, especially those in which moral conventions are thrown to the winds, is seldom lacking, so far as the legitimate stage is concerned.

As a screen proposition, "An American Tragedy," with its shameless wallowings in the sex gutters, its debauchery and insistent dwelling on the baser sides of human nature, would seem impossible of conversion into anything resembling wholesome or appealing entertainment for the majority of picture followers. Paramount paid author

Dreiser an astonishing price for the rights to the novel when it was published. But Mr. Will Hays intervened and declared the book unfit for film purposes.

Recently the Hays office is said to have consented to the making of the picture, with the story revamped and cleaned up so as to pass muster. Unless the narrative is purged and twisted out of nearly all resemblance to the original, it is difficult to see how it can ever get by the censors. If its lustful and murderous atmosphere is eliminated, it will no longer be the Dreiser tale, but something spurious, sold on the strength of the title and therefore to a certain extent a fraud on the public. If filmed as written or staged, it will be about as safe as dynamite for the average exhibitor to trifle with.

Other Facts

The following resolution was passed at a meeting of one hundred of the Atlanta Better Film Committee (Mrs. Patrick Bray, President), representing every civic organization in Atlanta, Ga., with seven monitors present:

"Whereas, It has come to our knowledge that there is again a movement to film Dreiser's GREAT AMERICAN TRAGEDY, be it

"Resolved, That the Better Films Committee of Atlanta again protest against filming this book,

"Resolved Further, That we respectfully urge that we be given a definite promise that this book will not be filmed, with the assurance that the promise will be kept.

"Resolved Further, That a copy of this resolution be sent to the Hays Organization in New York and in California, also to the National Board of Review in New York."

There is also a controversy going on between the author and Paramount. The April 9 issue of *Daily News* of New York City had the following despatch from Los Angeles:

"Theodore Dreiser boarded an air liner today for New York, apparently in high dudgeon over the 'vivisection' of his book, 'An American Tragedy,' by Paramount.

"Dreiser came here several weeks ago to read the adaptation which scenarists, aided by Joseph von Sternberg, film director, prepared. Last night he expressed disgust with the changes made, and announced he was prepared to file an action in Federal court."

No doubt Paramount, forced by public opinion, is trying to make such changes as will forestall attempts on the part of civic and religious organizations to bar it from showing; but they are fought by the author. If the author succeeds, there will be a great outcry against the picture; if Paramount succeeds, the picture will be unlike the book; perhaps only the title will remain.

EDITOR'S COMMENT: The object of *The Harrison Forecaster* is not to guarantee that the book or play will make a good or a bad picture; the producer may make such changes as to turn a poor book or play into an excellent entertainment; or he may turn an excellent book or play into a mediocre picture. Its aim is to place in the subscriber's hands facts that will enable him to place himself on an equal footing with the salesman, who usually makes the assertion that every one of the pictures he is offering is going to be a knockout. Though the subscriber's arguments will not be founded on knowledge of the finished product, the same is true of the salesman's. But the exhibitor will be placed in a position where he can counteract the salesman's extravagant statements.

P. S. HARRISON.

HARRISON'S REPORTS

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New York, N. Y.

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Devoted Exclusively to the Interests of Exhibitors

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, MAY 2, 1931

No. 18

THE EFFECT OF THE PARAMOUNT ADVERTISING POLICY ON THE BUSINESS OF ITS THEATRES

Elsewhere in this issue there is an article dealing with a statement Adolph Zukor has made to the Paramount-Public board or directors about the company's financial condition. He admitted that the revenues of both the film and the theatre departments have diminished with the intimation that the "board of directors" may see fit to pass up the next dividend.

The cause of the reduced revenue in the Paramount theatre department is not the depression alone, for competitors of Paramount theatres, independent exhibitors, are doing well in many instances, even though they are compelled to show second-run film, often after the Public theatres have shown them; it is owed a great deal to the ill will the advertising policy of Paramount-Public has created among the picture-going public. Many newspapers have resented the Paramount act, and have written editorials against it, with the result that a large number of picture-goers have come to associate the Paramount trademark with advertising.

Unless Mr. Zukor changes his advertising policy, within a short time the Paramount trade-mark, which only recently he valued at more than ten million dollars, will not be worth a dime. You may judge for yourself after reading the following comments from newspapers:

Mr. A. De Bernardi, Jr., Drama Editor of *The Denver Post*, one of the most influential newspapers of the middle-west, writes me as follows under date of April 21:

"My dear Mr. Harrison: I have been reading with considerable interest your campaign against 'subtly insinuated' advertising in films, and believe you have started something that is going to bring results.

"We have been battling this imposition on the public for months through our columns, and it is pleasing to see you are arousing the editors and publishers of other newspapers over the country.

"I am enclosing a story on film advertising from last Sunday's issue of *The Denver Post* which clearly sets forth our views on the matter. This article is only one of a dozen or so we have printed at various times, and we are getting considerable comment from the public. The public, of course, agrees that the screen is no place for advertising.

"My suggestion to the producers of ad-films is that they hire a theatre and offer their advertising reels to the public free of charge. The lack of patronage of this free show certainly would demonstrate to these film producers that the public does not want advertising in its films."

Mr. De Bernardi makes a good suggestion when he says that the film producers hire a theatre to show the advertising films, separately from the regular show. This idea might still be improved upon; let Paramount and Warner Bros. put the following banner across the front of each of their theatres: "The regular admission price to this theatre is one dollar (or whatever the price may be); but because today we are showing the advertisements of five (or whatever the number) national advertisers we are reducing the price to 10 cents—ONLY A DIME! Bargain day! Come in and bring the 'kiddies' along!" In this manner, the public will be informed that they are going to see advertisements before they buy their tickets and will get the "advertisement symposium" at a reduced price.

The article Mr. De Bernardi refers to is headed as follows: "FOOL THE PUBLIC, IS MOTTO OF FIRMS MAKING AD FILMS. Official of one Organization Advises Its Members to Make Advertising 'Subtle' So Movie Fans Will Be Duped by it." In one part of the article Mr. De Bernardi says: "Greedy producers who are making such films and causing them to be included in the programs of

theatres are violating public confidence just as much as the fellow who would charge a tourist \$5 to drive through a toll road that was lined up on both sides with flamboyant billboards stressing this and that commodity, when the thing the tourist expected to look at was scenery..."

Mr. Frank E. Tripp, General Manager of The Gannett newspapers, consisting of *Brooklyn Eagle*, *Hartford Times*, *Rochester Times-Union*, *Rochester Democrat and Chronicle*, *Utica Observer-Dispatch*, *Albany Knickerbocker Press*, *Albany News*, *Olean Herald*, *Elmira Star-Gazette* and *Advertiser*, *Elmira Telegram*, *Plainfield Courier-News*, *Ithaca Journal-News*, *Ogdensburg Republican-Journal*, *Newburgh Beacon-News*, and *Malone Telegram*, has written me as follows:

"The Gannett Newspapers grant the right of the motion picture industry to prostitute its screen if it sees fit. We claim no right to determine their policy. We do claim and reserve the right to withhold publicity, promotion or approval of any film which is sponsored by an advertiser which either directly or in insidious fashion conveys advertising to an audience which has paid its money to be entertained. We particularly claim this right as refers that film which deliberately deceives the audience by so concealing the advertising feature that the spectator is almost unaware of the existence of advertising. We shall, to the best of our ability, refrain from promoting any such picture, reserve the right to criticize the theatre which persists in this type of picture and, in so far as we are able to discover, will advise our readers in advance of such programs. In pursuing this policy obviously those theatres which decline to enter into this type of picture will have an advantage of not being subjected to this sort of scrutiny."

The Evening Observer, of Dunkirk, N. Y., so wrote partly in the April 11 issue under the heading, "CHEAPENING THEIR ART." "Business has its place. Art has its place. The work of art is to entertain. The customer pays money to see a drama or a comedy. He pays for entertainment. When the motion picture producer insidiously slips over advertising the customer is being cheated. No one wants to pay good money for the doubtful privilege of hearing about the virtues of some commercial product. It is a shabby, shoddy, cheap trick... When the movie patrons come to understand that they are being victimized the death knell of the movie business will have been sounded."

Mr. Edwin A. Menninger, of *The Stuart Daily News*, Stuart, Florida, has sent me two clippings, of two different issues, in which he has attacked screen advertising. In the one he reproduces the letter that was printed in HARRISON'S REPORTS recently from an exhibitor who reported that one of his customers, dealer in radios, complained to him because some of the pictures he showed contained and advertisement of Brunswick Radios. And by the way, in many of the Warner and the Vitaphone pictures no Brunswick radios are employed, even though the introductory titles read: "Brunswick Radio is used in this picture." Exhibitors should sue Warner Bros. and Vitaphone for using their screens without permission. Remember the bill posting law!

Mr. Chester B. Bahn, well known to the HARRISON'S REPORTS subscribers Motion Picture Editor of the *Syracuse Herald*, again comes forward with a long and powerful article, pointing out the danger of the commercialization of the motion picture screen. Mr. Bahn informs the "advertising" producers that the only thing that has resulted from their advertising activities is the dissatisfaction of the picture-goer. Mr. Bahn has a wide circle of readers, and is frequently quoted by other newspapers throughout the country. The producers would do well, therefore, to heed his warning.

(Continued on last page)

"Dude Ranch" with Jack Oakie*(Paramount, May 9; running time, 69 min.)*

Entertaining! At the Paramount theatre, where it was shown, there was constant laughing. The comedy is caused by the situations, the good acting, and the excellently written subtitles. Eugene Pallette and Mitzi Green cause much of the comedy. There are some thrills in the end, too; they are caused by the chase the hero and his friends give some bank robbers. The hero chases them in a machine, overtakes the bus, and by a well executed move he climbs the bus, kicks the driver out, takes the seat, slows down and when one of the holdup men sticks his head out to find out what was going on he grapples with him. The hero's friends, who followed, tackle the others, until the sheriff arrives and puts the handcuffs on them. These scenes are naturally thrilling and win the spectators' good will for the hero, who up to this point was considered a bluffer. There is a charming love affair, too.

The action revolves around some stranded actors, among whom is the hero, who undertake to "put on an act" for a "dead" hotel so as to induce the dissatisfied guests to remain. During their "act," the hero and his fellow-actors engage into a controversy with some high-class crooks, who had come to that region to rob a bank. The crooks rob the bank and succeed in fastening suspicion on the hero. But in the end, the robbers are caught, and the hero is exonerated.

The plot has been founded on a story by Milton Krims; it was directed by Frank Tuttle. (Not a substitution.)

Excellent for children. The fact that the picture is more or less a farce-comedy may disarm parents from objecting to the robbery scene. Good Sunday show for small towns.

"The Public Enemy"*(Warner Bros., May 15; running time, 83 min.)*

The success "Doorway to Hell" and "Little Caesar" have made no doubt induced Warner Bros. to make more pictures of this kind with the hope that they might save their crumbling edifice. Like the former two gangster pictures, "The Public Enemy" is "packing" them at the Strand, where it is having its first run; but like the others, it is demoralizing. It is, in fact, much more demoralizing than the others in that the cutthroats are not punished in the end by the authorities; the two gangmen are exterminated by their rivals when they went to shoot it out with them. It is the type of picture that will bring upon the industry the worst kind of regulation, and the most stringent laws; so stringent, that it will be unlawful even to show a criminal.

The story revolves around two young men who start their criminal career from childhood. Murder is no bar to their ambitions. They become beer racketeers, coercing speakeasy men into buying beer from them, destroying their speakeasies and threatening them with death when they refuse to obey their orders: in fact terrorizing everybody and everything. But in the end, they lose their lives at the hands of gangster rivals.

The story is by Kubec Glamson; the direction, by William A. Wellman. Edward Woods, James Cagney, Donald Cook, Jean Harlow, Joan Blondall, Beryl Mercer, Ben Hendricks, Jr., Leslie Fenton, Louise Brooks, and others are in the cast. The talk is fairly distinct, but the sound is poor.

Most demoralizing to children of every age; and to many adults. It is "poison" as a Sunday show in small towns.

NOTE: The original title is supposed to have been "His Brother's Wife." Though the work sheet does not give the author's name, or any story, it says, "A Sophisticated drama of married life." Since the picture is not a "drama of married life," it is a theme substitution and those of you who do not like to show gangster pictures in your theatre have the right to reject it. You could reject it even if it were not a substitution, on the ground that it is inciting to crime.

A CORRECTION

In the substitution analysis made last week, it was stated that "Men on Call," Fox, is a substitution for the reason that the finished product has been founded on a story by James K. McGuinness whereas the author given in the Work Sheet was to be Tom Geraghty. Fox informs me that the name of Tom Geraghty was a typographical error, and that it was intended to be James K. McGuinness. I am inclined to believe them.

"The Flood" with Monte Blue and Eleanor Boardman*(Columbia, Feb. 28; running time, 69 min.)*

A disreputable story—the heroine commits an indiscretion and the spectator is constantly reminded of it. In the second half, the other man (villain) returns and pursues the heroine, even though against her will. This is interwoven with the breaking of a levee on account of torrential rains lasting for days. The picture ends with the villain's death—he is swept away by the raging torrent and was not seen again. The heroine escapes death—the hero discovers her clinging on a raft and rushes to her rescue. Happiness is supposed once again to prevail.

The flood should thrill second and third rate picture-goers. But intelligent persons will become exasperated on account of the lack of intelligence not only in the conception of the story but also in the construction of the plot. There is hardly any sympathy for the heroine.

The title of the picture does not give the author's name but the press-sheet states that it was written by John Thomas Neville. The direction is by James Tilling. David Newell is the villain. The talk is clear. (Not a substitution.)

Demoralizing for children and young men and women. Not for Sundays in small towns.

"Born to Love" with Constance Bennett*(RKO Pathe, April 17; running time, 80½ min.)*

If there were some one in this world who could grant wishes and came to me willing to accept one wish from me, I would not use it to ask for riches; I would wish that any producer who would conceive "murdering" a baby in a picture to further the action be stricken numb, in brain and body, and not restored to normality until he gave up the idea. It is too cruel, too inhuman an act. The death of a baby, for causes unknown, is brought about in this picture to create dramatic effect. But, instead of attaining such a result, it turns the picture into a heartrending tragedy; it will undoubtedly sicken many picture-goers, especially parents, particularly those who have lost a child, even though it may direct a powerful appeal to morbid natures.

The first half of the picture is tiresome and sexual: the heroine a nurse at the war front voluntarily surrenders herself to the hero, even though he offered marriage to her, because of her knowledge that the wife of an officer was not allowed to remain at the front, and she wanted to be near him. In the development of the plot, it is shown that she had heard that the hero had been killed. She grieves for his loss, but she eventually accepts a marriage proposal from a titled man, former officer, whom she had met at the front, and who loved her passionately. He refuses to withdraw his offer even after she had told him of her past relations with the hero and of the fact that she was about to become a mother. The child is born and soon the hero returns. The heroine is naturally disconsolate for she still loved him. But she is loyal to her husband. The husband, however, misinterprets her behavior and there is a break. He obtains a divorce and at his demand the Court grants him the custody of the child, even though it was not his; he did it to punish the heroine. The heroine does not return to the hero but tries to get a job to make a living. The hero hears of the divorce, goes to London, and eventually locates her. He finds her on the day her husband gave her permission to visit her child. She refuses the hero's offer for aid, fearing lest her ex-husband withdraw his offer should he find out that they were together again. The heroine goes to her ex-husband and rushes to her child's bedroom. But she finds her baby dead. She utters a scream and almost loses her mind. She walks to her room, but the hero is there to receive her in his arms.

The heroine's part is naturally unsympathetic in the first half, and not very pleasant in the second. The acts of Paul Cavanagh as a husband are out of step with his earlier characterization; there was nothing to indicate that he was anything but a he-man, and incapable of the later villainy. One feels shocked when he resorts to such cruel means to punish his wife, who had not disgraced him while she was his wife, and who, on the contrary, was determined to sacrifice her own happiness so as to be loyal to him.

The story is by Ernest Pascal; the direction, by Paul L. Stein. Joel McGrea plays opposite Miss Bennett, who does well despite her part. The talk is clear.

Not for children. Not for a Sunday show in small towns.

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Vol. I

(1931-32 Season)

No. 2

"STEPDAUGHTERS OF WAR"

(Announced by Paramount)

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The Story in Brief

There is little, if any, plot to this book, which recounts the experiences of a British girl as ambulance driver with the English Army during the World War. The narrative embraces all the sordid details of an existence in the hostile zone amid filthy conditions, physically and morally. The pages reek with blood, brutality and savagery. In the nervous let-down of spirit caused by dread of sudden death, girls of decent families, hitherto strangers to dirt, foulness and life in the raw, suffer in an alien atmosphere, which after a while becomes familiar but none the less hateful, until their finer feelings are altogether blunted. They talk and jest bitterly under the strain, find temporary relief in the telling of smutty stories, are at times cheerfully blasphemous, sometimes sunk in despair and ever hovering on the verge of hysterical breakdowns. To the torture of vermin, bodily uncleanness and utter exhaustion is added the clamping agony of iron discipline, enforced by an Amazonian Commandant, referred to as "Mrs. Bitch," who rules rigidly over the unfortunates under her control.

The author's personal reactions to letters received from home are disgust and anger, directed against her patriotic mother and relatives who write glowingly about the noble work she is doing for her country. She is continually comparing her past with her present life and wondering at the ease with which the shackles of convention have fallen from her. When, during a stolen hour of relaxation with a young officer, he says at parting: "I wish we could spend the night together!" she is not offended, as it seems to her silly to accuse a man practically sentenced to death of being ungentlemanly; so she replies with a kiss. Nothing matters any more; chastity is an unimportant factor within hearing of the great guns and bursting shells. Later she is with a convoy which is bombed by the enemy and sees a few comrades dashed into bleeding rags. Returning home temporarily, she permits a subaltern to sleep with her before he leaves for the front. She is moved merely by a feeling of pity, for she does not love the man.

Her younger sister, Trix, writes, asking for one hundred pounds to pay for an abortion operation. Trix had been also with an ambulance outfit and had had three lovers, but does not know which one is the father of her unborn child. The author gets the money from her aunt and gives it to Trix, who undergoes the operation but afterwards dies in the

war zone. The lad from her home neighborhood, to whom she is engaged, is horribly wounded, loses his eyesight and writes to release her, stating that he cannot be a husband to her. The inference is plain enough; his mutilation has deprived him of his sexual functions. She returns to France. The narrative ends with a trench raid by the Germans, when dropped bombs convert their shelter into a slaughter house, with wounded and dying girls lying around her, although she escapes physical injury.

Criticism

Considered as a human document, this registers an extremely vivid study in stark realism. Like "All Quiet on the Western Front," it may be listed as a plea for peace, in that it shows up the ugly side and intolerable conditions of war. But the fact that its principal characters are feminine and that the whole narrative is devoted to proving how rapidly these become depraved and morally rotten under the stress of their unnatural existence does not promise well for the story's future as screen entertainment, if the original text were adhered to, or even if it were reproduced fifty per cent. Such an array of morbid, gruesome events, obscene, hideous and depressing, would, if faithfully presented in photographic form, turn the strongest stomach.

No normal person who cherishes the memory of mother, sister, wife or sweetheart could view a cold-blooded portrayal of girlhood besmirched, befouled and driven to the level of beasts, with any feeling save that of resentment and disgust. Nor, for that matter, would the average woman, young or old, find pleasure in watching a film that exploited the degradation of her sex. However, as the producers paid a "stiff" price for the book, it will be filmed in part, at least. But the resultant screen story will not be "Stepdaughters of War," as conceived and written by Helen Zenna Smith; for neither censors nor movie patrons would tolerate such a presentation of filth and horror.

"War Nurse," produced by MGM, made a failure even though the picture was not half as gruesome as this book reads.

NOTE: This review has been borrowed from "The Harrison Forecaster." It is a review, not of the picture, which has not yet been made, but of the book. It is the sort of facts "The Harrison Forecaster" puts in the hands of those who subscribe to it. It is advance information about books or plays the producers have purchased for the purpose of putting them into pictures. If you are interested, write for terms of a subscription for you. State the number of theatres you have and the population of the towns.—P. S. HARRISON.

The Cleveland Plain Dealer, (a highly influential big-town paper), of Cleveland, Ohio, printed a strong article on the subject by Mr. W. Ward Marsh, which reads partly as follows: "Audiences resent this kind of advertising. They laugh at it. It ruins the kind of entertainment producers should be creating. In the end, if the methods are continued—and there is every sign they will be maintained—the producers will find that what revenue they have gathered by this method of screen advertising, they will have more than lost at the box office."

"The loss will be even greater than what appears on the face of the box office losses. Fans will not be made. The good will of the public will in a great measure be lost."

"The screen is in a none too sweet spot at the present moment, and Hollywood, New York and Wall Street must be careful about new entanglements."

"These be hard times, but harder times are ahead for film companies which persist mixing drama with soaps, towels, tooth cleansers, headache remedies, automobiles, radios and everything else so necessary to all walks of modern life, the motion picture screen excepted." Wise words, and should not be lost on Adolph Zukor and Harry Warner.

The Christian Century, leading undenominational religious journal, wrote partly as follows in its April 8 issue: "Movie producers have found a new way to make money. It consists in making films for advertising purposes and then palming them off on the public as entertainment. For example, two of the largest producers are reported to be making and distributing a series of 13 specials in praise of cigarettes. . . . Parents who want their children to see the better movies must now reckon with this fact: that a good Booth Tarkington story may be preceded or followed by a reel depicting the value of certain brands of cigarettes."

If your local editor has not yet written an article against this practice, urge him to do so—let him have your copies if necessary, and then write me to send you duplicates. If he has, and the fact is not mentioned in HARRISON'S REPORTS, write and tell me about it; editors are busy men and some overlook sending me clippings, and it is my desire to mention the name of every paper that has joined the HARRISON'S REPORTS crusade against advertising on theatre screens. It is my intention to keep up this fight until the erring members of our industry are brought to the path of common sense.

MR. ZUKOR'S FINANCIAL STATEMENT TO THE PARAMOUNT-PUBLIX BOARD OF DIRECTORS

The financial section of the April 22 issue of *The New York Times* had the following news item under the heading, "ZUKOR SAYS SLUMP HIT MOVIES SHARPLY":

"Motion picture companies are not 'depression proof,' Adolph Zukor, president of Paramount-Publix Corporation, told the stockholders of that company yesterday at their annual meeting in response to a question. He added that Paramount had felt a sharp curtailment of business in industrial centres where unemployment was widespread. He mentioned Detroit and Toledo as two places in which sharp curtailment in revenues of the company had occurred."

"Paramount-Publix theatres did not reflect the unemployment situation at once," he said, "but when money became scarce on the part of the unemployed, we felt the depression sharply."

"Does that mean a change in our dividends?" asked a stockholder.

"Dividends are a matter that are entirely up to the directors," responded Mr. Zukor. . . ."

Mr. Zukor says that the matter of the dividends is up to the board of directors.

The board of directors consists of some of the following:

Emil Shauer, relative of Mr. Zukor.

Albert A. Kaufman, relative of Mr. Zukor.

Ralph A. Kohn, relative of Mr. Zukor.

Eugene Zukor, son of Mr. Zukor.

Adolph Zukor himself.

Elek John Ludvig, old friend and associate of Mr. Zukor.

John Cecil Graham, an old friend of Emil E. Shauer, relative of Mr. Zukor.

Sam Katz, employ of Paramount Publix, drawing a big salary and commissions.

Sidney R. Kent, employ of Paramount-Publix, drawing a big salary and commissions.

Jesse L. Lasky, a partner of Mr. Zukor since the inception of Paramount, drawing a big salary.

Herman Wobber, an old associate of Mr. Zukor.

There are altogether 18 members on the Board of Directors. Out of these, 11 are either relatives, or close associates of his, or employees of the company.

There are enough persons on the Paramount-Publix payroll receiving anywhere from fifty to three-hundred and fifty thousand dollars a year to choke a horse. What many stockholders are interested in is whether, if the "board of directors" should see fit to pass up the next dividend, there will be a substantial reduction in these salaries and in the bonuses some are receiving.

No one seems to know who is receiving a bonus and who is not. This fact should become known. It should be public property, for Adolph Zukor is no longer the head of his own company; the company has twenty-thousand stockholders, and to many of them it would be a great hardship, particularly at this time, if the dividend were passed.

PROMISES THAT WILL BE KEPT—LET US HOPE

The following editorial appeared in a recent issue of "The Exhibitor," of Philadelphia written by Jay Emmanuel:

"At the recent Warner Convention it was pointed out that over fourteen million dollars in the past year and a half was returned to exhibitors by the company. Oral promises only were involved, but oral promises had been made and these were regarded as binding. Warner Bros. are to be congratulated on this stand."

"This season Paramount expects to sell its product to the Warner Theatres. This product was sold to the independents last season. In many instances the exhibitors were told that in the event of a new deal this season, they were assured of at least a fifty-fifty split on their product. Nothing written. Just a promise, and from the outstanding leader of the industry, Mr. S. R. Kent, this is considered sufficient. Those exhibitors who are affected feel satisfied. Paramount deserves credit for this attitude."

"The day has at last come in the film business when a man's word means a company's honor. Certain salesmen's promises are still to be regarded with suspicion, and should be reduced to writing, but all in all, the industry has a right to be proud of both Paramount and Warner Bros. It is!"

In view of the fact that Paramount-Publix and Warner Bros. have patched up their differences, exhibitors who are competitors of Warner Bros., and who have dealt with Paramount are very anxious lest all the Paramount product be given to Warner Bros. But I have felt right along that Mr. Kent keeps his promises; and since he has given his promise to let these exhibitors have fifty per cent of the Paramount product, I am sure that Mr. Kent will see to it that they get it. The exhibitors involved need product, for they have stiff competition from Warner, and in some localities from Fox, theatres. If the case were different, these exhibitors would not be so anxious after the poor showing the Paramount product made in the 1930-31 season.

ABOUT "KIKI" AS A SUBSTITUTION

"Kiki" is being delivered in the place of "Forever Yours." "Forever Yours," however, was to have been founded on the play "Secrets," by Rudolph Biefer and Mae Edginton, and since "Kiki" has been founded on the David Belasco play of the same name it is a story substitution. But the United Artists contract contains the following provision: "The Distributors shall have and hereby reserves the right in the sole discretion to change the title of any of the motion pictures specified in the schedule; to change any story, book or play; to make any change or adaptation thereof, and to change the cast or any member, and the director of any thereof, excepting the director of those described in the schedule as a motion picture of a particular star." Consequently, if your contract contains such a provision, you are forced to accept "Kiki," even though it is a story substitution. Look it over!

The presence of such a provision in the United Artists contract had not come to my attention before; otherwise I would have warned you against it, for I feel that for an exhibitor to sign a contract containing such a provision it is a great folly.

Scrutinize the United Artists 1931-32 contract and scratch such a provision out before you sign it; with such a provision, United Artists may insist that it has the right to sell you a picture with Mary Pickford as the star and deliver a picture with Miss Duffy Fluff; its meaning is ambiguous.

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GIVING CHILDREN THE SMOKING HABIT

It is a well known fact that the talking pictures have driven the child trade away from the picture theatre.

The success "Skippy" and "Tom Sawyer" made at the box office, by drawing the greatest number of children any other talking picture has drawn to this day, and through the children the parents, has so electrified the producers that they have decided to bring this trade back by making more pictures of this kind. Paramount is including in its new season's program "Sooky," a sequel to "Skippy," with the same child actors, and "Tom Sawyer, Detective" and "Huckleberry Finn," the Mark Twain classics.

There is no question in my mind that these and other juvenile pictures will contribute greatly toward bringing back the child trade. But herein lies the great danger to the children: since they are running the risk of coming across an unlabeled advertising film extolling the virtues of a particular brand of cigarettes, they may be started on the road to smoking.

In almost every state of the Union there is a law that makes the selling of cigarettes to minors a crime; but there is no law to punish those who give them the smoking habit.

It is a shame that some producers would prostitute the screen for trivial gains, particularly when some of their advertisements harm the morals of the young. It is a shame also that they should enter into the advertising business, causing a friendly press to turn into a hostile press. The newspapers have always been friends of the motion picture industry. They have fought with us against our enemies, against adverse legislation. And we are now paying them back with ingratitude. Unless they abandon this unjust and unfair competition, however, we all shall be made to suffer, for next time we appeal to them for their moral support in fighting an enemy of the industry or some bill taxing theatre receipts, they will turn a deaf ear.

It is yet time for the erring members of the motion picture industry to come to their senses.

OTHER PAPERS THAT HAVE JOINED THE HARRISON CRUSADE AGAINST UNLABELLED SCREEN ADVERTISING

Here are some more papers that have joined the Harrison anti-advertising crusade:

Mr. James E. Wales, Editor of the *Berkeley Daily Gazette*, of Berkeley, California, writes me as follows: "I have been very much interested in the information contained in several of your reports that have reached my office. I fear we of the newspapers do not fully realize the rapid encroachment of the motion pictures and the radio into what was once our particular field.

"I am not prepared to take the question up in our columns at this time, but I will be interested in being informed of the progress of your undertaking or that of any individual or group of newspapers."

Mr. Wales is right—only a small part of the newspaper editors have so far realized the danger to their interests from screen advertising. But the number of those that are realizing it grows every day. At any rate, let Mr. Wales be assured that this paper will never give up the fight until a victory shall have been won. The fact that every mail brings along an encouraging letter from some newspaper editor steels me to keep up the fight.

Mr. W. W. Gaines, advertising manager of *Del Rio*

Evening News, Del Rio, Texas, writes me as follows: "Enclosed herewith is a page from our issue of April 20, wherein we use a goodly portion of your material, together with some of our own . . . we will greatly appreciate any new material sent us.

"We agree with you entirely on the subject, and will gladly cooperate with the movement along with other newspapers, of which there should be a large number.

"Keep up the good work and thanks."

Encouraged by Mr. Gaines' letter, and by other similar letters, I am sending out another letter to all the dailies in an effort to arouse them against this menace to their interests.

The *Detroit Free Press*, of Detroit Mich., published a strong attack against screen advertising in its issue of April 27, reproducing part of Mr. Laemmle's statement. "What patrons of motion pictures pay for," the article said partly, "is entertainment unadulterated with advertising. When they do not receive it they feel cheated. A radio program comes to its audience free of charge. A motion picture show has to be paid for. Would it be surprising, then, if movie fans, whose entertainment costs them something, were to become even more resentful of the injection of advertising into it than radio fans already are, whose entertainment costs them nothing? . . . the lure of easy money must be resisted if the screen is to be saved from this form of commercialism."

The *Daily Herald*, of Passaic, N. J., printed an attack against this practice.

The February number of *The American Press*, printed a strong editorial against screen advertising. "The old Menace of the Movies," the article said partly, "has ceased to be the favorite theme which it formerly was for uplifters and moralists. The net result of those early anti-movie crusades, to date, seems to be a rather childish and futile sort of censorship to which nobody pays much attention, and a fat job for Will H. Hays.

"But the new Menace of the Movies is something else again. 'They are selling advertising in the talkies. . . . An insult to the innocent public which pays its money to see a show and has advertising—just think of it, advertising!—thrust upon it. . . ."

The *Dalles Optimist*, Dalles, Oregon, prints a strong attack against the practice.

The *Chicago Leader*, Chicago, Ill., condemns the practice in a vigorous and long editorial. A reporter of that paper interviewed Mr. L. Sussman, proprietor of the Adelphi Theatre, North Clark Street and Estes Avenue, who enlightened the reporter on the subject. He also called his attention to articles that appeared in the different issues of HARRISON'S REPORTS, from an issue of which the paper copied liberally.

The *Brownsville Telegraph* printed two articles against the unethical practice, in two different issues. In the one, the editor copies freely from HARRISON'S REPORTS.

BE CAREFUL OF THIS!

Sidney R. Kent, of Paramount-Publix, and Felix Feist, of Metro-Goldwyn-Mayer, have gone on record as stating that it will not be necessary for any exhibitor to buy their short subjects in order to get their features.

If the salesmen of these companies should try to force you to buy their shorts before they accept a contract from you for the features, notify this office so that it may enter a protest. For that matter no distributor has the right to refuse a contract from you for his features just because you refuse to buy his shorts; it was declared an unfair trade practice at the Trade Practice Conference, held under the auspices of the United States Government, on October 10, 1927.

"Big Business Girl"

(First Nat'l; release date, July 4; running time, 75 min.)

Fair! The story revolves around young folk and should prove generally agreeable. There is nothing that might prove offensive to children; the only time it borders on the risqué is where the young husband and a professional co-respondent await the arrival of detectives for the purpose of getting manufactured evidence for a divorce. But the story has been handled lightly throughout:—

Their college days ended, the hero leaves for an orchestra engagement in France while the heroine seeks work in New York City, as a business girl. Because she is intelligent and her beauty appeals to the advertising executive, she gets a position as a copy writer. The hero is successful in Europe, but grows lonely and dashes back home. She is disappointed, feeling that he does not care about making good. When the advertising executive, who had been making proposals to the heroine, enters her apartment early in the morning, the hero, who had been waiting for her, misconstrues the situation, and reveals that he and the heroine are married; he then leaves in a huff. Through the secret efforts of the heroine, the hero becomes a radio and hotel band leader of repute. The two are about to be reconciled, but another misunderstanding arises. Finally the hero, thinking that the heroine wants to divorce him, consents to give her a divorce. When the heroine hears this, she realizes she loves him more than ever, dashes to the hotel where he is scheduled to be found in a compromising position with a professional co-respondent, and saves the day. They are reconciled.

William A. Seiter directed the story, by Patricia Reilly, and H. N. Swanson. Loretta Young, Frank Albertson, Ricardo Cortez, Joan Blondell, Dorothy Christy are in the cast.

Suitable for all types of audiences. Satisfactory for Sunday nights in small towns. (Out-of-town review. Not a roadshow. Not a substitution.)

NOTE: Brunswick gets an indirect ad plug in the picture. A close-up of a Brunswick disc and of a phonograph cabinet are shown. Warner Bros. owns this company and is using your screens to advertise it without paying you for the privilege.

"Svengali" with John Barrymore

(Warner Bros., May 22; 81 min.)

The acting, particularly that of Mr. Barrymore, is excellent, but how much the story will be accepted by picture-goers can be determined only after the picture has had a fair run. It is my opinion that the picture will prove popular only in big cities; in the smaller places it may die at the box office, by reason of the fact that the action is unpleasant; Mr. Barrymore's character is anything but attractive; he wears a beard, and his general appearance is disgusting. Marian Marsh is an attractive young woman, and acts well. In addition to this, she has a great singing voice. But the effectiveness of her voice is lost on account of poor recording and of reproduction. This is a noticeable defect when the reproduction of a fine singing voice is required, as in this instance.

Founded on Du Maurier's well known story "Trilby," the action revolves around a hypnotist who, by using his hypnotic powers, puts the heroine, a young woman engaged to an artist, under his power. While she is under his hypnotic spell she is made to believe that she has a great voice. As long as she is under his power she can sing as a great artist. They travel through Europe. Svengali, who is afflicted with heart trouble, often cancels Trilby's singing engagements, even though the houses were full, because he feared lest he collapse during the performance, in which event Trilby, resuming her true self, would not be able to sing. This naturally causes the loss of Trilby's reputation and no one hires her again. They take refuge in Egypt, where Svengali accepts an engagement for her at a wine shop. Trilby's sweetheart, who had followed them, is present the first evening. Feeling the end coming, Svengali approaches him and intimates to him that he should no longer feel depressed, for that day he would go out of Trilby's life. During the performance, Svengali collapses and dies, and Trilby, once out of Svengali's hypnotic powers, loses her singing voice and faints. The hero receives her in his arms.

Bramwell Fletcher, Donald Crisp, Lumsden Hare, Carmel Myers, Yola D'Avril and others are in the cast. (Not a substitution. It is the second Barrymore.)

"Too Young to Marry" with Loretta Young

(First National, May 8; running time, 66 min.)

Sixty-six minutes of unbearable boredom! It is supposed to be a comedy, but none of those who will see it will hurt his sides, for none will be awake.

It is the story of a henpecked husband, who bears it all until he drinks the cup to overflowing; he then asserts himself, and discovers that by assuming such an attitude he causes his wife to cower. There is, of course, also a heroine, who loves the hero but who is unwilling to marry him, because that would leave "mother" all to herself; she is, however, eventually forced to marry him, because he had delivered to her an ultimatum; she had either to follow him or stay with her parents.

The plot has been founded on Martin Flavin's stage play, "Broken Dishes." Mervyn Le Roy directed the picture. Grant Withers is Loretta Young's hero, O. P. Heggie her father, Emma Dunn her mother, and Virginia Sale and Aileen Carlisle her sisters. The sound is poor.

It will not harm any child or any Sunday patron. (Not a substitution; not a roadshow.)

"The Fighting Sheriff" with Buck Jones

(Columbia, May 15; running time, 63 minutes)

After making two uninteresting or demoralizing pictures, Mr. Jones again comes forward with a good one, the kind he made for Columbia at first. It has human interest, and holds the spectator in pretty tense suspense. There are several thrills, these being caused, as is usual in all western melodramas, by fast horse riding and by shooting. Mr. Jones again is given an opportunity to display his horsemanship, and as his part is sympathetic the effect of the action upon the spectator is instantaneous. There is, of course, a love affair which, though charming, is not without clouds, for the villain had made the heroine believe that the hero had killed her brother unjustly when the truth of the matter was that he had killed an outlaw; but the hero, inspired by noble motives, did not want to tell her the facts, even though he could clear himself. The heroine, however, had been told the truth by friends of the hero, and she begs his forgiveness; and since this happens after the hero had brought the villain to justice their happiness is complete.

The plot has been founded on a story by Stuart Anthony; it was directed by Louis King. Loretta Sayers is Jones' heroine. Robert Ellis, Harlan E. Knight, Paul Fix and others are in the cast.

Children should enjoy it. Good for a Sunday show in towns where thrillers are preferred. (Not a substitution.)

"Shipmates" with Robert Montgomery

(MGM, April 25; running time, 68 min.)

Fair! It is Robert Montgomery's first starring picture but the story is neither novel nor very forceful. However, it has been filmed in a pleasing, breezy style, resulting in a fair evening's entertainment for all classes. The supporting cast, too, is good:—

The hero, sailor on a navy oil tanker, poses as a rich oil millionaire when he meets the heroine at a dance. They fall in love with each other. The following day, however, she learns that he is but a common seaman, and he discovers that she is the daughter of the admiral of the fleet. Because her father, whose command is about to expire, expressly requests her not to see the hero until that time, she obeys, even though she really wants to give him a chance to explain. The hero, transferred to the flagship, makes good at his post after a struggle and wins a chance for an appointment at Annapolis. On the day her father retires, he gains the appointment. The hero and the heroine's father happen to meet at a moment when they had discovered a barge carrying dynamite near a flaming oil tanker. The heroine's father loses his life but the hero escapes with severe burns. The hero, however, saves the fleet from destruction. This wins him the admiration of the navy, and his escapades are overlooked.

The ending is a happy one; it shows the hero entering Annapolis and the heroine promising to wait for him.

The plot has been founded on the story "Marquee," by Ernest Paynter; it has been directed by Harry Pollard. In the cast are: Dorothy Jordan, Hobart Bosworth, Gavin Gordon, Ernest Torrence, Cliff Edwards, Joan Marsh, Eddie Nugent, and others.

Good for all ages. Excellent for Sundays in small towns. (Not a substitution.)

"The Tarnished Lady" with Tallulah Bankhead

(Paramount, May 2; running time, 82 min.)

The story is mediocre. It has Miss Bankhead mope all the way through for her family's loss of their riches, until the author has her do what thousands of heroines have done in other pictures of this kind—marry a wealthy man, although she loved a poor man. But just as in other pictures, so in this one—the heroine is not happy, because she still loved her sweetheart. Miss Bankhead is shown unable to bear it, and goes to her husband in his Wall Street office to inform him that she was going to leave him to follow the young man she loved. But it is a sad day for Mr. Brook, the wealthy husband, also for one other reason—he had lost every dollar he had in the world on that day, when his stock was pounded down to a point where he had been wiped out. This turns the spectator against her, even though she did not know that her husband had met with a misfortune on that day. But her punishment comes when she, upon calling on the man she loved to tell him that she had deserted her husband to go to him, finds another woman in his apartment. She is naturally shocked, and feels despondent, for she found that the happiness she had fought and hoped for had vanished. A true friend advises her to go back to her husband, but pride holds her back. She takes to drink, and eventually sinks pretty low. She gives birth to a baby and determines to find a job to support him. This, however, she finds difficult to do. Even though she had discovered that love grew in her breast for her husband, she still did not want to go to him; she wanted him to take her back, not out of pity, but love. Circumstances so shape themselves that each is convinced that the other loved him sincerely. It is then when the heroine informs her husband that he was a father.

There is nothing uplifting. It is true that there is real love; but this is so clouded behind unpleasant and often demoralizing acts that its effect is altogether lost.

The story is by Donald Ogden Stewart; the direction, by George Cukor. The talk is pretty clear but the sound is "terrible," not only because of apparent poor recording but also of reproducing—the talking devices of the Rivoli and of the Rialto seem to be the worst in New York; they are exceeded only by that of the Roxy. (NOTE: The production number of this picture is 3079. There is no such number either in the Work Sheet or in the contract for the 1930-31 season. But since Paramount has sold most of its pictures without any "specifications," you will have to accept it.)

Not for the family circle.

"THE HARRISON FORECASTER"

The review that follows has been borrowed from "The Harrison Forecaster." The picture has not yet been made; the information given in it will enable the exhibitor to offset the salesman's possible assertions that it will turn out to be a knockout. Though the arguments of the exhibitor will not be founded on knowledge of the finished product, neither will those of the salesman.

P. S. HARRISON.

"QUEER PEOPLE"

(To be released by United Artists)

Copyright, 1931.

The Story in Brief

Theodore White, young reporter, better known to his contemporaries as "Whitey," lands in Hollywood, broke. He bluffs the *Examiner's* city editor into giving him a job, is assigned to interview movie star Gilbert Vance, finds a party in progress at Vance's residence, becomes drunk, awakens after a hectic night of wine, women, song and scrapping to discover that he has been hired as scenario writer by Colossal Pictures. Later it transpires he had been engaged through being mistaken for another man—a columnist on a big New York paper, but his gall fascinates executive McGinnis and he is appointed press agent. Whitey fits easily into Hollywood's fast life, and acquires two mistresses, both of whom had had various lovers. He is a great mixer and picks up a fresh girl whenever he can. If one job pans out, he gets another, or one of his mistresses pays his expenses. In the decadent Hollywood atmosphere,

fouled with sexual slime, strange passions and infatuations, loves normal and perverse, cocaine and booze, Whitey leads a jazy, carefree existence. When the discarded unhappy husband of a female picture star, notorious for her infidelities, commits suicide, Whitey sends the deceased home to his brother in Minneapolis and thwarts a scheme framed by the vampire wife to obtain publicity through the funeral. Finding a film magnate wearing only a shirt in the room of a girl he (Whitey) is intimate with, he coerces the magnate into giving a job and a contract to Dorothy Irving, who failed in pictures because she refused to trade her virtue for a film role. Whitey works a while as a pianoplayer and singer in a house of prostitution. Talkies supplant silent films and Whitey lands as a vocal double for a male star who cannot sing a note. Dorothy Irving surrenders to a worthless director who teaches her the dope habit. She shoots and kills him in a bedroom. Whitey assumes the blame, claiming to have shot the director accidentally. Dorothy is saved and Whitey acquitted, but the scandal finishes him in Hollywood. Eventually he goes East on the same boat as Jane, one of his girls. Jane's folk had sent her a thousand dollars to bring her home and she stakes Whitey to half her bankroll.

Analysis

"Queer People," published last summer, went quickly into the best-seller class and made a sensational success. It was generally supposed that the characters were easily identified with prominent Hollywood personages. This the authors, Carroll and Garrett Graham, denied in a foreword to the volume, but the opinion persisted and probably had much to do with the high-pressure sale of the book.

It is difficult to comprehend why any producer should wish to film the book, unless he intends to substitute an entirely different yarn for that between its covers, profiting by the use and exploitation of the widely advertised title. Whether the authors have depicted Hollywood correctly or not, doubtless most of their readers accepted conditions there as described. If the original were made into a feature, film players would also list it as a collection of ugly but morbidly fascinating truths. Now, pictures were made in the past that poked fun at Hollywood, but none dared to visualize the place as a veritable sin paradise, populated chiefly by prostitutes, procurers, "sugar daddies" and perverts of both sexes, forever wallowing swinishly in cess-pools of dope and booze. The hero himself, the irresponsible Whitey, has no scruples whatever about playing a "go-between" should he chance to lack funds. There isn't a single character in the tale fettered by the feeblest moral restraint or having the slightest claim to decency in word or action.

Whitey, as the pet of prostitutes and of a Madam in a house of ill fame, as helping a "dame" out of work by black-mailing a film magnate, as shouldering the blame when a director guest is killed by his mistress at a wild party—all these events radiate thrills. But would censors or public approve such a witches' brew of colorful lechery and emotional craziness, supposing it offered material for a screen entertainment? Where the book is not devoted to outlining lustful details and orgies, it ridicules the twisted business methods and inside crookedness prevalent in picture-making circles. Admitting, for argument's sake, that these revelations are founded on fact, one can hardly imagine any producer, with the industry's interests at heart, imitating the proverbial "obscene bird that fouls its own nest" by exposing that industry's errors to public scorn.

Remarks: According to production news from Hollywood, "Queer People" is being prepared for production at the United Artists studios. It is assumed that Howard Hughes, producer of "Hell's Angels," is producing it, to release it through United Artists. At one time it was said that Will H. Hays prevailed upon Mr. Hughes to abandon production of it; but evidently Mr. Hughes did not heed his advice. The book has been banned by Mr. Hays. It is one of those that will eventually exhaust the patience of the American people. It is too obscene for words, let alone for picturization. It is difficult to see how it can be "purified"; and if it could be, the stench with which it is surrounded will bring the wrath of the people upon those who will show it, with the exception, perhaps, of those who have theatres in the big cities. It is a disgrace to the entire motion picture industry to have such a book made into a picture.

DO NOT ALLOW YOURSELF TO BE RUSHED INTO BUYING YOUR PICTURES EARLY

Fred J. Harrington, Secretary of Motion Picture Theatre Owners of Western Pennsylvania, has sent to the members of his organization a circular cautioning them against buying their 1931-32 pictures early. Part of the circular reads as follows:

"The needle brigade is just beginning . . . Within a short time you will see local exchange managers and salesmen going around town with a new sparkle in their eyes, a new spring in their steps.

"Their conversations will be punctuated with 'magnificent, superb, thrilling absolutely sure-fire, just a natural, etc.' You will wonder what has come over them. The answer is easy.

"The yearly allotment of sales-hooey has been rammed into them and they are now ready to go out and fight lions. Of course eventually it will wear off and then they will start talking rationally again. Meanwhile the exhibitor who gets all hot and bothered and rushes to buy will take it on the chin.

"DON'T let them stampede you!

"DON'T buy in haste and repent!

"DON'T sign a contract and then ask for an adjustment. Get the adjustment first!

"DON'T accept the promises of a salesman; tell him to write it in the contract!

"DON'T sign a contract giving the exchange guarantee and percentage, and under no circumstances play percentage pictures on Saturday!"

Wise words, indeed, and the kind that should be heeded by every exhibitor. Let me only add this: According to the press, there is going to be a deficit in the national treasury of more than a billion dollars; the April 30 statement indicates a shortage of \$1,135,000 for the fiscal year ending June 30 as a result of the sharp drop in the receipts. And there is an increase in the expenditures. This means that taxation may be increased. And it is hardly necessary for me to point out to you the consequences of such a step. There is perhaps no other way out; if there is a shortage in our national accounts, we, the taxpayers, have to make it up. But where is the money coming from to enable each one of us to pay more taxes? We shall be compelled to cut our expenses to the bone. And amusement will be the first in line.

Here is another thing to consider: The moving picture industry is in a very, very bad shape. Two of the companies are on the verge of bankruptcy as a result of past sins. One other, considered one of the biggest, is in a great embarrassment as a result of the "top-heavy" overhead and of the many mistakes it made. Last year, and during part of the previous year, it bought theatres with part in cash and part in stock. But it guaranteed the stock at eighty, which was the market price at the time. The time limit has ended and it will be compelled to pay out \$9,500,000 in making up the difference between the prevailing price and the guaranteed price. This company will be compelled to search every corner of its treasury to get together such a colossal amount for these times. And one of such "corners" will be production; the sums appropriated will perhaps have to be cut down to one-half. With the production appropriations cut down, what will be the resultant quality of the pictures?

As to the other two companies, it is my opinion that they will "put together" their pictures; they will not have money enough to make them even half-decent. You will be much safer in tying up with smaller companies this year.

I am giving you straight, unadulterated facts for your guidance. Heed them or disregard them—just as you wish. But don't cry on my shoulder next year if you should disregard them.

Take it easy! There is no need for haste in buying your 1931-32 pictures just because there is cut-throat competition among the big producers and are asking you to buy their pictures at once. If you are wise, you will "shop" more carefully this year than you have ever done in your life.

THE OLD CONTRACT ILLEGAL

Hon. J. Dickinson, judge of the United States District Court, for the Eastern District of Pennsylvania, handed down an opinion on April 28 declaring the old contract as non-existent. It was a case of Vitagraph vs. Theatre Realty Company, involving the sum of \$13,134.63. Mr. George Arons, Secretary of M.P.T.O. of Eastern Pa., was counsel.

The point raised by the defense was not that, because of the outlawing of arbitration, the contract became illegal

and unenforceable, but that the entire contract was illegal, as it grew out of a combination that was in violation of the Sherman Act. The Court upheld the exhibitor by ruling that he had no contract, on account of the fact that the so-called Standard Exhibition Contract was null and void by the policy of the law.

At the time I received this information I received also a telegram from Messrs. Rice & Bettelheim, General Counsel for Blackhills Amusement Company, reading as follows: "May 1st District Court Judge James McNeney Eighth Judicial Circuit South Dakota overruled demurrer to answer alleging illegality of all contracts. Case United Artists versus Blackhills Amusement Company."

Heretofore, the exhibitors had only state court decisions against the contract; now they have such decisions also from Federal Judges.

Let us hope that the distributors will be brave enough to take their defeat gracefully, without any further trouble. They can blame no one but themselves for this state of affairs.

HOW MUCH HAVE YOU RECEIVED OUT OF THE WARNER BROS. \$15,000,000 ADJUSTMENTS?

It became known at the Atlantic City convention of Warner Bros. that during the 1930-31 season the company gave the exhibitors, in adjustments, about \$15,000,000.

It is manifest that the Warner Bros. executives are trying to re-establish themselves in the good graces of the independent theatre owners; having treated them shamefully during the time they were at the top, they have come to find out, now that they are at the bottom, that good will is worth something.

Though the gesture on the part of Warner Bros. executives is welcomed, I am sure, by every independent theatre owner, adjustments alone are not enough to re-establish the old friendship; good pictures are necessary particularly at this time.

THE UNITED ARTISTS SELLING PLAN

The new United Artists contract contains the following provision (clause 4):

"The right to approve or reject by the Distributor, this application or any other application signed by the exhibitor at the same time, or any other time, is not dependent upon the approval or rejection by the Distributor of this application or any other application."

This means that it is futile for you to offer for some United Artists pictures prices you consider too high for you with the hope that the contract for the picture of a star you want will be approved; for, according to this clause, one star is not obligated to approve her or his contract just because some other star felt that the prices you offered for his or her pictures are satisfactory.

Because of the fact that United Artists is only a releasing organization, handling pictures that belong to different stars, or directors, this provision is not unfair; it becomes unfair only if the United Artists salesman should lead you into believing that if you pay the prices he asked you for the pictures of stars you do not really want the contract for the picture of the star you want will be approved, for he knows that this is not correct.

Have this in mind when you decide to buy pictures from United Artists.

At this time let me again call your attention to the "substitution" clause (Ninth): this clause gives United Artists the right to change stories, but not stars, or of prominent directors. For instance, if they sell you a Griffith picture with a promise that it will be founded on a certain well known book or play, United Artists has the right to deliver a picture founded on another story, so long as it is a Griffith picture. The same is true with the star pictures—they can deliver to you a picture founded on an entirely different story, so long as the star remains the same.

TELEVISION IMPRACTICABLE?

According to *Motion Picture Herald* Mr. John E. Otterson, president of Electrical Research Products, Inc., subsidiary of Western Electric, stated that television will not become a reality in our lifetime.

That is exactly what this paper said in a series of articles printed in the issues of June 14, July 5, July 19, and August 9, last year.

The editor of *Motion Picture Herald* could have saved himself of much trouble in trying to hunt up such information. All he had to do would be to read those articles; he has them in his files.

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No. 20

STOP, LOOK AND LISTEN!

Mr. H. M. Richey, Secretary and Business Manager of Allied Theatres of Michigan, printed the following in the last Bulletin of the organization:

"Before buying your pictures this year consider for a moment the angles that come with 'blind percentage.' Last year several companies in offering their product reserved the right to hold out from 5 to 15 pictures to be run on percentage. These pictures were not designated at the time of signing the contract but were to be decided on later by the producer.

"The result was that practically every picture that had any box office appeal was withdrawn from the flat rental program and the exhibitor was notified that these pictures were the ones he had selected to play on percentage.

"The value of this kind of plan ... works to the detriment of the exhibitor.

"Exhibitors who were notified that certain pictures were to be withdrawn and played percentage, could not run such features on Saturday and Sunday or the good days of the week when they had to depend on an abnormal business (if there were such a thing last year) to make up the losses of the rest of the week. And of course many times they did not even do that. ..."

This matter was discussed in Harrison's Reports, in the February 7 issue. At that time it was said that it is of disadvantage to the exhibitor, for the reason that the producer (in that article it was MGM that was discussed) withdraws the drawing cards and forces you to play them on your best days, one of the days being Saturday, and forbids you to play them on Holy Week, or during the week before Christmas, or during the warm summer months, with the result that you do not make any profit out of the specials, and lose money on the regulars.

At this time let me again call your attention to the injustice of the Road Show clause, which was "put over" on you cold-bloodedly. According to the contract, you have the right to reject one picture for every picture the distributor designates as a Road Show. But according to information received by this office, MGM is forcing the contract holders to sign a Rider giving up their right to reject a picture as a result of the withdrawal of "Trader Horn." In this way, MGM gets all the benefits and the contract holder all the disadvantages.

Some of you are in such a position that you are compelled to submit to the unreasonable terms of a distributor; but some of you are in a more fortunate position and there is no reason why you should submit to high-handed tactics. This year, you should scratch out the road show clause, and should refuse to permit a distributor to designate a number of pictures as specials at his discretion.

* * *

M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware has advised its members not to buy pictures now, but to wait.

W. A. Steffes, in the Bulletin of his organization dated May 4, states that more than one hundred and fifty theatre owners, members of the organization, gave their promise not to buy any product until after the annual convention of the organization, which will be held on September 9 and 10. Mr. Steffes says also that the money spent by the producers for their annual conventions must necessarily come out of the exhibitors. He says that he had attended two such conventions and states the following: "If you had been on the spot you would agree that the only reason these conventions are called is to pep the boys up to a point

where they are going to go back home and soak us a little more money for a little poorer class of product. ... I don't believe in the history of the theatre business has the product been of such poor quality as that of the 1930-31 season."

Mr. Steffes says also that another reason why it is necessary for the exhibitors to delay buying is to give the organizations an opportunity to study the contract of each distributor; each distributor is going to have provisions of his own in his contract and it takes time to analyze them.

The reasons for late buying given by Mr. Steffes are given also by this paper; for this paper, too, wants to study each contract and to report any special clauses the distributor may have inserted in his own contract.

Harrison's Reports has consistently advised you in the beginning of each season to be careful as to what prices you should pay for pictures. But this year it desires to impress on you the necessity of exercising greater care, first, because the product does not seem more promising than that of last year, which was the worst in the history of the motion picture business, and, secondly, because the country is going through the worst financial depression it has known in forty years and there does not seem to be a prospect of an improvement before another year shall have passed. And one way by which you could show that you are exercising great care in buying is to delay buying until late in September. Because the producers are selling early in an effort to steal a march on their competitors is no reason why you should rush to buy your pictures. Buy late and have no regrets.

WORKING THEMSELVES OUT OF A JOB

The selling season has opened two months ahead of time this year and the salesmen have been instructed to clean up all sales by September 1. If they should carry out their instructions, they will be compelled to look for a job after that date, for, according to reliable information sent to this office, the branch manager of one of the companies intimated that, after that date, his company will not need any salesmen.

Film salesmen have the peculiarity of not being able to see more than a foot beyond their faces. Two years ago, they made the life of the independent exhibitors so unbearable with their high-pressure sales methods that a large number of them sold their theatres to the chains, with the result that, with the chains controlling more than three thousand of the best theatres, the distributors no longer required the services of more than half of them, for the sales were made in New York, between the heads of the departments. Thus more than half of them found themselves walking the streets of the exchange centres—all dressed up and no place to go. Many of them have been out of a job ever since.

Have those who held their jobs learned their lesson?

This paper does not suggest that they should give their film away; but it does suggest that, for their own good, they weigh carefully what each exhibitor is able to pay, taking into consideration the existing conditions and the fact that no decided improvement is looked for during the current year, and make his price accordingly. Luring the exhibitor into signing contracts with big prices will eventually prove to their detriment, for unless the exhibitor is able to make a profit he will be compelled, either to sell his theatre to the chain or to close it up. And in neither case is it beneficial to the salesmen.

It is about time that film salesmen learned to use their heads.

(Continued on last page)

"The Good Bad Girl"*(Columbia; release date not yet set; 71 min.)*

Very good! It is a mixture of gang stuff and mother love, with a "touch" of sex. The heroine is shown in the beginning living with a gangster, but she meets a young man, falls in love with him, and marries him. The gangster atmosphere prevails mainly in the beginning, where this gangster, for characterization purposes, is shown committing a cold-blooded murder. When the heroine marries the young man, giving up the gangster, the spectator feels fear for her safety; he expects the gangster to show up any minute and harm her and her husband. The husband (hero) shows good character; although the fact that his wife had had improper relations with the gangster became known, having been printed in the newspapers, he still stands by his wife, against the efforts of his father to make him forget her.

In the development of the plot, it is shown that the hero is sent by his father to Paris, there to establish his residence and then obtain a divorce. In the meantime the heroine, just to show his parents that it was love and not his money that induced her to marry him, goes to work to support her baby. The husband returns and seeks her. The gangster, who had been convicted and sentenced to a life term, escapes from jail, and orders his friends to drive him to the heroine's, intending to harm her, because he thought that it was she who had given his hiding place away. But the police are there, and shoot him dead. The heroine takes her baby son to her husband's mother, to leave him there, because she felt that he could have a better home with them. There, however, she meets her husband, still in love with her. A reconciliation takes place.

The story is by Winifred Van Duzer; the direction, by R. William Neil. The direction is skillful and the acting artistic. Mae Clarke is the heroine, James Hall the hero, Marie Prevost the heroine's gold-digger friend. The talk is clear.

Hardly for children, or for a Sunday show in small towns.

"Virtuous Husband"*(Universal, April 12; running time, 75 min.)*

Very good. It should keep audiences laughing almost continuously. The laughs are caused by the old fashioned ideas of the young hero, and by the shock the heroine feels because of them. The action intimates things about private married life, but the director has handled it with care; it goes so far and then it stops, leaving a great deal to the imagination. In other words, the picture is "spicy" without being vulgar. There are some farcical situations toward the end of the story; these, too, should make spectators laugh. They depict the hero's father, and mother, maid, a friend of the heroine, and the hero's uncle, going to the hero's home in three groups, one group not being aware of the presence of the other groups, all inspired with the same motive—to find the trunk that contained the hero's dead mother's letters, which had inspired the hero's old-fashioned ideas, and to destroy them. Each takes a trunk and throws it into the river. One trunk contained the letters, but one of the others had the hero's negro servant in it; he had taken refuge there when he was aroused by "prowlers," and was frightened by a "ghost."

The plot has been founded on the play "Apron Strings," by Dorrance Davis. It was directed by Van Moore skillfully. Elliot Nugent is the hero, Jean Arthur the heroine. Betty Compton the heroine's friend, J. C. Nugent the heroine's father, Allison Skipworth her mother, and Tully Marshall the hero's butler. Although every one does good work, Allison Skipworth certainly deserves special mention: she is an artist. The talk is clear.

Children should enjoy it; the smart ones among them will, no doubt, understand a great deal of what is implied, however delicately the situations have been handled. Whether the picture may be considered a good Sunday show for small towns, therefore, depends on the exhibitor's taste. Excellent for sophisticated audiences.

Note: It is a substitution. But it is worth accepting.

"Young Sinners" with Thomas Meighan*(Fox, May 17; running time, 80 min.)*

This picture ought to draw big crowds, and it no doubt will, for it combines sex appeal with human interest. It is not expected, of course, that the injection of the sex element will meet with approval by all the picture-goers, because, even though the situations have been handled cleverly, it is at times too bold. In the cabin, for example, where the young hero is compelled, because of the snow

storm, to let the heroine spend the night, the heroine is shown exciting the young hero's passions; but the hero shows a high degree of self-control. The high-mindedness of the hero, of course, offsets, in a measure, the effect of the heroine's somewhat bold conduct. In the beginning, too, there are scenes of reckless conduct by young men and women of wealthy parents; there is drinking, kissing and jazzing. But there is deep human interest later. This occurs in the scenes where Thomas Meighan, as a trainer, has the young hero under his charge, determined to make a man out of him. The scenes where Mr. Meighan is shown with his wife and his eleven year old boy are deeply moving; they inspire the young hero to make a better man of himself.

The story deals with an extremely wealthy father's young son, who is in love with a young woman of his set (heroine.) The heroine's mother does not favor the hero, and forces her daughter to become engaged to a European nobleman, stiff and cold, like an icicle. The heroine determines to break her engagement and to follow the hero, but the hero, when he is informed of the engagement, leaves and continues drinking. His father engages a trainer (Thomas Meighan) to take him out in the woods and make a man of him. Father and son have a quarrel but the trainer takes charge of the young man. The severing of relations with his drinking and jazzing friends, hard training, and the discipline the trainer had imposed upon him, coupled with the trainer's understanding of human nature, eventually have their effect upon the young man's mind. The affection shown by the trainer's wife and child toward the trainer is partly responsible. The young heroine eventually finds the hero and goes to him. She informs him that she had broken her engagement with the nobleman and that she was ready to marry him. The hero's father and mother call on him, and after a reconciliation the young man obtains his parents' consent to the marriage.

The plot has been founded on the stage play by Elmer Harris. John Blystone directed it skillfully. Hardie Albright is the hero; he shows promise as a coming star. Dorothy Jordan does well as the heroine. Cecilia Loftus, James Kirkwood, Edmund Breese, Lucien Prival, master John Aledge and others are in the cast. The talk is clear.

Excellent for sophisticated audiences. As a Sunday show in small towns, it is a matter of choice. But to some theatres it might prove a little too embarrassing. Young men might be inflamed by what they will see in some of the situations. (Not a story substitution.)

"Daybreak" with Ramon Novarro*(MGM; release date May 2; running time, 75 min.)*

Only fair. At best it shapes up as an unimportant interlude rather than a story. The hero has an unsympathetic role, in that he is first represented as a gay officer who holds little respect for women, except as playthings, but who later learns the value of true love, and reforms. The story, however, can appeal only to those who like sophisticated stories:—

The hero, a young Austrian lieutenant, finds the heroine, a young music teacher, in a cafe and rescues her from the unwelcome attention of another man. He takes her to a wine garden, gives her wine, talks to her of love, and ultimately seduces her. The following morning, the girl, filled with love for him, is disillusioned when he tells her he cannot marry her because a lieutenant cannot support a wife on his salary. He gives her money. After leaving her, the lieutenant now knows he loves her and returns, but finds her gone. Later he meets her in a cafe. She is sophisticated, well dressed, jewelled, and gives evidence of having affairs with men. She does not give him a chance to beg forgiveness. Then he gambles recklessly, and incurs a debt of a great deal of money. He sends her a message that he must see her in the next room. When the girl returns to her apartment that evening, she finds him there, and they spend one last night together. In the morning, again he proclaims his love, and leaves her to pay his debt of honor. But his uncle, not wishing to see him kill himself, gives him the money. He resigns from the service. No longer an officer, he finds the heroine and they are united, to be married.

Jacques Feyder directed the story by Arthur Schnitzler. Helen Chandler, Jean Hersholt, C. Aubrey Smith, William Bakewell, Karen Morley, Kent Douglass, Clyde Cook, Clara Blandick, Jackie Searl are in the cast.

Not for children. Only for adults who like sophisticated stories. Not for Sunday nights in small towns. (Not a substitution. Out-of-town review.)

Note: There is much that can be cut in states where there is censorship.

"THE HARRISON FORECASTER"

The shortage of pictures for reviews gives me an opportunity to print a few "Forecaster" reviews, to give every subscriber an opportunity to find out how valuable this new service is.

The more I dig into the story material announced by the producers the more amazed I am at the rottenness of the material selected. Some of it is so putrid that I dare not put it into print, even though the books have had the use of the mails. The language is too foul to be used by any self-respecting person. One of such books is, "A Farewell to Arms," announced for release in the 1931-32 season by Paramount-Publix. Another is, "The Bad Girl," announced by Fox. I was under the impression that "Queer People" was "putrid" enough; but these two books surpass it.

The service that will be rendered by "THE HARRISON FORECASTER" to the entire industry will be of incalculable value; it will "show up" the producers as nothing has "shown them up" before.

I do not, of course, expect it to bring about an immediate change, but let there be in time a large number of exhibitors, each supplied with a set of "FORECASTERS," and its influence cannot help being felt next season. When the salesmen report to their Home Offices that the reason why they were not able to sell their pictures at the Home Office figures is the fact that the exhibitors were supplied with FORECASTERS, the producers will start doing some thinking.

It is up to the exhibitors themselves to make "THE HARRISON FORECASTER" a constructive force.

Write for rates today! There is not a single exhibitor, no matter what his circumstances, but should have "THE HARRISON FORECASTER." It is "The Eyes of the Exhibitor."

No. 26

"THE STRANGE GUEST" ("Death Takes a Holiday.")

(Announced by Paramount)

Copyright, 1931.

The Story in Brief

The action takes place at Duke Lambert's castle in Italy. The Lamberts are entertaining guests. Among them is Grazia, engaged to the Duke's son, Corrado. Others are Rhoda Fenton, a handsome British girl, her brother Eric, the Princess of San Lucca, the elderly Baron Cesarea and Alda, a beautiful woman of twenty-eight. Strange things had been happening that night. Both the Duke and his son, while out driving with their guests, had had narrow escapes from disaster in their automobiles. During the previous few days, a man had thrown himself from the Eiffel tower in Paris, yet escaped unhurt. There was a state of war on the Algerian front, but nobody had been killed and no shots had been fired in three days. A 'phone message from the home of a lady, who was about to die, reported that the patient was recovering.

After his guests retire the Duke is sitting in a ground-floor room by the garden. A tall shadow enters through the window and speaks to him. The Duke, terrified, grasps a gun and tries to fire at the intruder, but the weapon will not go off. The shadow then discloses itself as Death, taking a holiday and not engaged on his usual mission of destruction. His intention is to become a guest at the castle for three days in the guise of a mortal, as he wishes to experience the human sensations of terror, kindness, love and other emotions, to which he is a stranger. The Duke promises to comply with this request, being afraid to refuse. So Death appears among the guests as the Prince Sirki. The supposed Prince talks with the elderly Baron and learns from him that love is the thing men prize most in life. All the young women are fascinated by the Prince, who makes two experiments in love-making, first with Rhoda, then with Alda. He is disappointed in both, finding that they are not willing to surrender so thoroughly to love as to disdain death. But in Grazia he finds the response he seeks. She is not afraid of the mystery that lies in the unknown shadows beyond and, when Prince

Sirki says that he must go back to his distant kingdom that night, she begs him to take her with him.

Meanwhile Corrado, the Duke's son, wishes to follow the Prince and his fiancée into the garden. His father forbids him, fearing to offend Sirki. Pressed for an explanation, the Duke reveals the identity of the supposed Prince, so as to prevent his son from uselessly risking Sirki's vengeance. The Prince returns from the garden alone. He learns that the guests now are aware who he really is. They plead with him not to take away Grazia. Grazia enters from the garden. The Prince tells her his love-making had been a jest, but she does not believe him. Sirki appeals to her to stay with those who love her, but she insists on accompanying him, being deaf even to Corrado's entreaties. Suddenly Sirki reveals himself to Grazia as Death, but she is unchanged in her purpose, declaring he seems beautiful to her. Death then triumphantly announces that he had found the love that casts out fear, embraces Grazia and a sudden darkness envelops everything as the curtain falls.

Comment

This drama was produced at the Ethel Barrymore Theatre, New York, on December 26, 1928, and proved a box office success, lasting for 180 performances. It was adapted by Walter Ferris from the Italian drama, "Death Takes a Holiday," by Alberto Casella. In its original version it was a grim sort of comedy and many alterations were made in the text before it appeared in its Broadway form.

Fantastic, mysterious and eerie, the play's shadowy, morbid appeal is not of a kind warranted to recommend it as a screen vehicle. During the first two weeks of its Broadway run it played to rather limited audiences. It was not until the members of the intelligentsia, the people who revel in wild flights of the imagination, began to hear about it that "Death Takes a Holiday" figured as a good commercial asset. In all large cities there is a certain proportion of the population that can be relied upon to patronize entertainment of the vague, mystic brand, but such entertainment is never popular with the masses.

The quite recent failure of "Outward Bound" as a picture and of "Liliom," illustrates just what sort of a fate "Death Takes a Holiday" may expect as a film. A success on the legitimate stage, pronounced by leading dramatic critics to be one of the best plays of the 1923-24 season. "Outward Bound" was a flop on the screen; and so was "Liliom." Both were well acted, beautifully photographed, but the stories, fantastic and unreal, reaching out into the unknown mysteries of the spirit world, made too heavy a demand on the imaginations of up-to-date picture patrons looking for entertainment they could understand and enjoy without having to puzzle over its exact meaning. "The Strange Guest" ("Death Takes a Holiday") comes into the same category as these two box office failures.

Remarks: Not a good "buy," no matter what changes may be made to it.

THE NEW RKO PATHE SALES POLICY

According to confidential information, the RKO Pathe salesmen have to make a list of the exhibitors they are going to visit on their route. When a salesman calls on a "prospect" he must, according to his instructions, stay until he makes a sale, and that, in case he experiences any difficulty, he must get in communication with the Home Office in New York, for final instructions.

RKO Pathe is an untried organization as far as picture production is concerned; it has not yet had an opportunity to demonstrate what it can do. One thing we do know—no company made first grade pictures until after several years. If RKO Pathe makes good pictures the first year, it will upset all precedents. But until it demonstrates such an ability, you should watch out.

MORE PAPERS JOINING THE HARRISON CRUSADE AGAINST UNLABELED SCREEN ADVERTISING

According to publicity matter sent out by P. J. Wood, Business Manager of M. P. T. O. of Ohio, the Ohio Newspaper Publishers Association went on record as being strongly opposed to screen advertising. The substance of the resolution passed by this Association is to the effect that its members grant the right to motion picture producers to prostitute the screen, if they see fit to do so, but that they claim the right to inform the public of this evil through the columns of their papers and to withhold any comments that would prove beneficial to those theatres which exhibit such films and will in every manner possible protect the general public from being 'gouged' by those theatres that charge for entertainment and thrust on their audiences advertising films.

This is just the policy that was instituted by the Gannett Papers, as this paper was informed by Mr. Frank E. Tripp, the General Manager; and will, no doubt, be the policy that will be put into force by every paper in the land. The newspapers of the United States are fighting for their livelihood, and there is no question that they will fight hard. On the other hand the moving picture screen has intruded into a field that is foreign to its mission. The unlabeled advertising reel may be an excellent entertainment; but it is thrust upon the public. A picture-goer pays to see entertainment and is shown during part of the show an advertising film. If the newspapers had not taken it up, the public might just tolerate it; but the matter differs now—they are informed by the newspapers, and will continue being told that the moving picture producers are taking advantage of them with the result that they will feel abused every time an unlabeled advertising film is shown on the program.

If one could take the tone of the New York papers as a criterion the moving picture producers are in for the most severe licking they have had in their lives. If they should read last Saturday's New York papers they would realize this fully. They should read particularly the recent editorial of the Paul Block papers which was inserted in the New York papers as an advertisement. This editorial attacked the gangster films. All these papers should be read particularly by Hiram Brown, of RKO, whose decisions affect also RKO Pathe.

According to *Editor & Publisher The Fourth Estate*, which is the newspaper of the newspaper people, the *Yale News*, a paper published by the students of the Yale University, has condemned strongly the moving picture producers who have gone into the advertising business. Mr. Alfred Ogden, Chairman of the editorial staff of *Yale News*, informs me by letter that he is sending me two copies of the paper containing the article.

The New Haven Register has followed suit, upholding the *Yale News* in this matter.

Austin Daily Herald, of Austin, Minnesota, wrote an article against this practice.

Mr. D. H. Barnes, of *The Petoskey Evening News*, Petoskey, Michigan, writes me as follows: "Inclosed is an editorial which we ran in the News along the lines you have mentioned in your reports.

"We truly feel that such stuff is a gross imposition on the general public as well as an injustice to the newspapers of this country, which have built up the theatre business to its present height.

"Yesterday we received another supply of your Reports and find them worthwhile reading and wish to thank you for them."

The Gannett Publications, a group of the highest type and most influential newspapers in the United States, have published another editorial against this practice. Under the heading, "Greed and the Greedy," the editorial reads partly as follows: "The motion picture industry, favorite child of the American public, not satisfied with rewards which have made multi-millionaires of its producers and millionaires of its stars, is now deliberately deceiving that public.

"Not content with the colossal income derived from legitimate entertainment, some movie moguls are incorporating advertising into their dramas, collecting from the theatre-going public on the one hand, and from the advertiser on the other.

"No longer will the gangster be content to shoot his victim with a revolver—along will have to be inter-

polated laboriously explaining that a certain make of revolver and the protection against prowlers. . . .

The greed which has led the producers and their industry into this byway is pretty certain to bring its own fitting reward.

"Playing both ends against the middle' is the gamblers' expression for what they are attempting."

In this connection, it may be worth-while for the producers to read the following letter sent to this paper by Mr. Eugene W. Castle, of Castle Films, whose article condemning this practice appeared in a recent issue of *Editor & Publisher The Fourth Estate*:

"Dear Mr. Harrison:

"I want to take this opportunity to commend the remarkable work being carried on through your valued publication in exposing the disadvantages and dangers of 'sponsored films' as a part of paid entertainments.

"In my opinion you are performing a service of incalculable value in acquainting the editors and publishers with the facts concerning 'sponsored films' and their exhibition. The publishers' appreciation of your fine efforts is already evident to you and I predict that, apart from the splendid service you are rendering to the newspaper fraternity, the better minds of the motion picture industry will likewise appreciate the importance of your work.

"An official of one of the leading advertising agencies informed me this morning that a representative of one of the two offending major producers suggested a 'sponsored film' for a particular locality and, in connection with the showing of the film, the salesman offered a merchandising campaign to run concurrently with the exhibition of the advertising pictures. The inference was also made that the merchandising campaign would provide a sectional advertising job which could, in the opinion of the party offering the 'sponsored film' idea, replace the newspaper campaign in the particular city where the theatres would be made available.

"I believe it should be obvious that, in this instance, a direct effort was attempted to deprive newspapers of lineage to which they would be legitimately entitled as if the particular advertiser had accepted this plan, the 'sponsored film' proposition would become a direct substitute for the local newspaper advertising job.

"In my opinion, the newspaper publishers of this country will soon awaken to the fact that the 'sponsored films' and merchandising campaigns in connection with the showing of the same in the chain controlled theatres will create a competition for the newspapers which, in the end, should overshadow any loss to the publishers through radio advertising."

Last week I sent another letter to all the dailies in the United States. Lack of space prevents me from publishing it; but if any one wants a copy let him write me. Copies are available to anybody for the asking. I may add that I shall keep on writing to the newspapers, determined to arouse them all to the danger to their interests.

A WAY TO HANDLE UNITED ARTISTS

Suppose you want a Ronald Colman picture from United Artists and, in order to get it, you are willing to buy two other of their pictures. If you sign all the contracts, the contract for the Colman picture may be rejected and the others approved. You will thus find yourself with pictures you do not want.

One way to handle such cases is for you to sign the Colman contract and give the salesman a letter to the effect that, in case he should have the Colman contract approved, you will be willing to sign the other contracts. The exchange is safe, for it is not obligated to deliver the Colman contract to you unless you sign the other contracts. But you are protected in case he is unsuccessful.

ADVERTISING FILMS

Under the title, "GENERAL BUSINESS FILMS & ALEXANDER," the Bulletin of the Michigan exhibitor organization says:

"Both of these companies (General Business Films, & Alexander Films) are circularizing theatre owners with propositions for the running of advertising films. All they agree to do is to try to get advertisers; you do all the contracting and they only agree to use their best efforts. Their idea is, if they can get you to agree, to take your agreements to advertisers and then attempt to get you some sort of advertising subjects. You have no protection as to what kind. . . ."

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No. 21

THE HARRISON CRUSADE AGAINST SCREEN ADVERTISING GAINING GREAT SUPPORT

The persistent effort this paper has been exerting since February to arouse the press against the practice of Paramount-Public and of Warner Bros. is making unbelievable headway. Last week, four of the New York dailies joined the chorus — the *Evening Journal*, a Hearst paper, the *World-Telegram*, a Scripps-Howard publication, the *Tribune*, and the *Times*. Pare Lorentz, a famous writer, whose column appears in the Hearst papers, broke first. In a long article, he said that advertising in the movies is one of the greatest menaces the industry has ever had. "It will destroy in time," he said, "the one thing that takes us into a theatre: glamour . . . I ask you to resent advertising hiding under the name of amusement . . . sooner or later the dumbest customer is going to realize he is paying money to be sold something. That will be the answer to the advertising shorts. If you stay away from them it will do more than a thousand complaints."

The following day (May 15), the *World-Telegram*, a Scripps-Howard paper broke loose, on the financial page, where it speaks the loudest. "Faced with decreasing box office receipts," the news account stated, "the motion picture industry is struggling with the ticklish problem of admitting paid advertising to its programs to bolster earnings."

"There is no difficulty in getting advertising from manufacturers operating nationally. The question is whether patrons who pay to see entertainment will accept advertising reels as part of the program. Briefly, will the increased revenue resultant from projecting advertisements on the screen compensate for the decreased box office which is likely to result?"

"Paramount-Public and Warner Bros. already are producing one-reel films tagged at the end with 'Presented with the compliments of Blank Bros., producers of the famous flour which makes the world's best bread. . . .'"

The following day *New York Herald Tribune* broke loose with an article informing the public that Eugene Castle, of Castle Films, has filed a complaint with the Federal Trade Commission against this practice, and that HARRISON'S REPORTS is one of those who are opposed to screen advertising.

On Monday, May 18, the *New York Times* had a long article on the subject, informing the public that Nicholas Schenck, of the Loew organization, is opposed to this abuse. A long letter by Mr. Schenck was printed along with that article.

HARRISON'S REPORTS is receiving clippings and encouraging letters from every part of the United States, from big and from small papers. One of the letters came from Mr. Charlie Miller, General Manager of *New Orleans States*, one of the most influential newspapers in the South. Mr. Miller says: "The writer believes you are doing splendid work in fighting advertising films," and asks me to send him a list of the advertising films. I have naturally complied with his request, as I have complied with a similar request from many other papers.

Mr. Frederick I. Massengill, of *The Terrell Daily Tribune*, of Terrell, Texas, has sent me a clipping of an article he wrote on the subject in the May 15 issue. He closes his long editorial as follows. "Let's assert ourselves in favor of the movies unadulterated."

Mr. D. B. Plum, Publisher of *The Troy Record*, of Troy, New York, has sent a check for \$15 for a subscription. Manifestly he is interested in the crusade this paper has undertaken and wants to keep informed of its development. The subscription was not solicited.

The Argus Leader, of Sioux Falls, South Dakota, says in its article: "The public will tolerate about so much

but then rebels. If the movies are wise, they will curtail their advertising propensities before public indignation compels them to do so. . . ."

The *Daily Times-Tribune*, of Alexandria, Ind., printed a strong article against this practice on May 13.

The *Daily Citizen* of Ambridge, Pa., has joined the Harrison crusaders with an article in a recent issue.

Mr. George T. Haney, of the *Toronto Daily Tribune*, of Toronto, Ohio, in sending to this paper a copy of the resolution passed by the Ohio Newspaper Association, says: "We feel that all associations should pass similar resolutions and then see that it is carried out."

The editorial department of the *St. Louis Globe-Democrat* has sent me a tear sheet of an article written in the issue of May 10 by Mr. Herbert L. Monk. Mr. Monk by combining double-featuring and screen advertising, wrote an article that is very interesting.

Mr. Leon Raesly, Associate Editor of *Daily Enterprise*, of Burlington N. J., in sending me a clipping of an article he wrote against screen advertising, wrote me partly as follows: "Permit me to congratulate you on the valuable work you are doing in your drive against advertising on the screen. . . . We have long since abandoned the practice of giving publicity to our local theatres. . . . Editors throughout the country would be serving themselves and the public if they were to refuse to give publicity to any sponsored radio program, or any moving picture film which contains advertising."

In his editorial, Mr. Raesly says: "Unless these two chains (Paramount and Warners) alter their tactics, revert to their former style of giving entertainment and nothing else, they are heading straight for a fan boycott."

Mr. James K. Allardice, Manager of the *Morning Sun*, of Tom's River, N. J., writes this paper as follows: "In reply to your letter, dated May 7th, would say that we are launching our attack this week on 'Advertising in the Movies' and will forward all clippings as the articles appear. . . ."

Mr. Harry Cornell, Executive Editor of *The New Haven Register*, writes me: "I take pleasure in sending you my editorial on motion pictures as advertising media."

Part of Mr. Cornell's editorial reads as follows: "New Haven has been particularly tolerant of the abuse. In other cities, cat-calls have been invented that have been so vociferously shouted in places where advertising pictures were shown as to cause managers to warn booking agencies to send no more."

Mr. Charles A. Ihrkey, of *The Jackson Citizen Patriot*, writes me: "We are interested in the campaign against sponsored advertising films and desire some information."

"Can you supply us with a list of such 'sponsored' films in advance of their showing here, so that we might take such action as seems best prior to their appearance here?"

Needless to say that I have sent him all the information that I could gather on the subject.

Free Press, of Mankato, Minnesota, has a strong article, and a long one, against this abuse, pointing out how tolerant is the public but how indignant it may become if the movies continue taxing its patience.

Mr. Leo E. Nyberg, City Editor of *Helena World*, of Helena, Ark., writes me as follows: "We have been reading your Reports with great interest since you started your campaign against advertising in pictures, and we appreciate the courtesy of receiving your Reports."

Mr. Philip H. Wertz, Managing Editor of *Schenectady Star-Union*, is another influential paper that has sent a check for \$15 for a subscription without solicitation. Manifestly the fight this paper is waging against unlabeled screen advertising has aroused his interest and desires to keep informed as to the progress of the campaign.

"Up Pops the Devil"

(Paramount; rel. date not obtainable; running time, 74 m.)

There is not much to this picture, outside of a good deal of drinking and sophisticated wisecracking. The hero arouses the spectator's fair sympathy when he refuses to be "kept" by the heroine and leaves her to make good on his own:—

The hero and the heroine, after being married for one year, decide that in order for the hero to do some good writing he must give up his job. The heroine goes to work instead and the hero stays home to write and to attend to the household duties. He resents not being able to work but at the insistence of the heroine he continues writing. In the presence of some friends and of a young girl, a neighbor, the heroine insults the hero by telling them all that she is supporting him. He leaves the house in a rage before the heroine has a chance to tell him that she is going to have a baby. He makes good and after three months the heroine finds out where he is and asks him to meet her at the apartment. She tells him she wants a divorce in order to marry a wealthy suitor. The hero accidentally learns that he is to be a father, and this fact brings about a reconciliation.

The plot was adapted from the stage play by Albert Hackett and Frances Goodrich. It was directed by A. Edward Sutherland. Carole Lombard is the heroine, and Norman Foster, the hero. Others in the cast are Lilyan Tashman, Skeets Gallagher, Stuart Erwin.

Not for children. Not suitable for Sunday show in small towns.

"White Shoulders" with Jack Holt, Mary Astor and Ricardo Cortez

(RKO, June 6; running time, 81 min.)

Not a pleasant story, in spite of the fact that it has been produced well and three capable players head the cast. It is not possible for a hero to use such means as Jack Holt has used and retain the spectator's good will. He finds out that his wife had been having frequent meetings with an ex-sweetheart and, suspecting infidelity, proceeds to find out, by secret service men, their doings. He learns that the other man is a crook, and that his wife had not been divorced by her first husband; their marriage was, therefore, illegal. He then proceeds to put a diabolical plan into execution: by threatening with arrest the heroine for bigamy, and her lover for crooked acts, he bids them to stay together the rest of their lives. Soon each learns to hate the other particularly after the heroine had learned that the man for whom she had left her husband was really a crook. The appearance of the heroine's first husband on the scene saves the situation; he first makes an effort to blackmail the hero. Failing in this, because of the heroine's warning, he goes to her apartment where he finds the heroine's lover almost insane because of his long "imprisonment." The lover, when he finds out who the visitor is, asks him to open the safe and to take the heroine's jewels from it, promising to divide the loot with him. He does so, but the lover threatens to shoot him unless he gave up the jewels to him. A struggle ensues, in which the first husband is killed. By this time the hero found that he still loved the heroine, and that she still loved him. A reconciliation takes place.

The story, an original, is by Rex Beach; the direction, by Melville Brown. The talk is very clear. (Not a substitution.)

"Seed" with John Boles, Genevieve Tobin and Lois Wilson

(Universal, released May 11; running time, 97 min.)

A powerful mother love story; so powerful, in fact, that at the Rivoli I saw a large number of people, mostly women, wiping away tears several times. It is the story of a self-sacrificing heroine, who loses her husband to another woman, and who works hard to rear her five children properly. The scene that shows the return of the husband, (hero) a famous author, now the husband of the other woman, is deeply pathetic. Being wealthy, he offered to give his children a higher education. The children, not thinking how much they were hurting their mother, (heroine) by leaving her at a moment of her life when she would enjoy having them around her, accept the offer. Though she still loves her ex-husband, and wanted her children to have all the opportunities in the world for higher education, she revolts and protests to her husband, saying to him that he shall not take her children away from her. The husband, though he loves his children and wants to give them a higher education, does not want to hurt the mother's

feeling and assures her that he will not take them away without her consent. This melts the heart of the mother particularly since the children, who had overheard the conversation, had assured her that they would not leave her if she so desired, but she tells them all that to deprive them of their opportunity for higher education was far from her mind. The closing scene is the most pathetic of them all: after the hero had gone with all the children and the mother was left alone, the other woman calls on her and, by humble and kindly manner, is given an opportunity to tell her that, although she had won her husband, she, the mother, had won in the end, because his mind was on his children just as she (the mother) had said to her that it would be. The picture is the kind that will arouse sympathy for every mother and will show forcefully once more how selfish most children are—they soon forget.

The plot has been founded on the novel by Charles G. Norris. It was directed by John Stahl. Miss Wilson makes an extremely sympathetic mother, not only because of the part, but also because of her personality. John Boles is not bad as the selfish husband. Genevieve Tobin is excellent as the other woman; although she "steals" the heroine's husband, still one cannot feel too hard toward her, for she is gentle and kindly. Raymond Hackett, Bette Davis, Francis Dade, Zasu Pitts, Richard Tucker, Jack Wills, Bill Willis, Dick Winslow and others are in the cast. The sound is good.

Excellent for children and for Sunday shows. Although it is good for every one, its appeal to women will be the greatest.

"Six Cylinder Love" with Spencer Tracy

(Fox, May 10; running time, 71 min.)

A fair comedy drama. It was produced once before, in silent form; but it did not make a much better picture even then. There are some laughs, and some human interest, but not enough of them to make one feel one has seen a good entertainment.

The action revolves around a young married couple (hero and heroine), happy and contented. The hero listens to his wife, and, against his wishes, tries to keep up with their "sponging" friends. This leads to unhappiness because the hero, in order to meet the accumulating bills, steals his firm's money. He is threatened with arrest but his employer gives him time to pay the money. The final payment is due and, being unable to borrow the money, is threatened with serious consequences when a neighbor (El Brendel), who in all appearances was in the bootlegging business and needed a car, buys his car and gives him enough money to clear up the debt. The employer, after receiving the last installment, reveals to the hero the fact that he still thinks he is the most capable employee he had ever hired, and that he would give him back his position, with an increased salary. Hero and heroine are naturally happy, and are determined to profit by their experience.

The plot has been founded on the play by William Anthony McGuire. Thonton Freeland directed it. Edward Everett Horton, Sidney Fox, William Collier, Sr., Bert Roach, El Brendel and others are in the cast. The talk is clear.

Not harmful to children; not suitable for a Sunday show.

SUBSTITUTION FACTS: The production number is 216, which was attached to "The Cisco Kid." But "The Cisco Kid" was to have been founded on the O. Henry story "The Caballero's Way," and, according to the Work Sheet, to have Warner Baxter and Edmund Lowe in the leading parts, and since "Six Cylinder Love" has been founded on an entirely different story, and has other stars, not as big drawing cards, it is a story and star substitution and you are not obligated to accept it.

I have noticed that "The Cisco Kid," with Edmund Lowe and Warner Baxter, is in the 1931-32 group, as No. 306, under the new title "Silver City." In taking this story away from you the Fox Corporation acted the same as if you had ordered from your tailor a one hundred and fifty dollar suit of clothes, the tailor made it, but he delivered a twenty-dollar suit and asked you to pay one hundred and fifty dollars for it. If you should assert your rights, you could compel Fox to deliver this picture to you when he makes it. But you have to resort to court proceedings. Organizations should take this matter up with the Fox Film Corporation immediately.

"Party Husband" with Dorothy Mackaill
(First National, June 6; running time, 74½ min.)

Bore some! Manifestly First National (Warner Bros.) felt that the sex element in it would put it over, but there is hardly any sympathy for any of the characters to help it. There are some situations where sophisticated people will be made to laugh; but these same situations would make others blush.

It is the story of two young folk with modern marriage ideas, who, after marrying, proceed to carry them out. Each has freedom of action and recognizes freedom in the other, until a villain comes in the picture; then monster jealousy protrudes his head. The wife discovers that the husband had had an affair with a friend of hers, who loved her husband. On the other hand, the friendship, though of the innocent kind, the heroine had shown toward a young man (villain of the piece) had so aroused the husband's jealousy that he actually believed that she had been indiscreet. This naturally angers the heroine, particularly because he refused to accept her word that she had done no wrong. Things looked dark for a while, but reconciliation eventually takes place.

The direction is by Clarence Badger. James Rennie plays opposite Miss Mackaill. The tone quality is bad on account of poor recording.

Not for children, or for a Sunday show.

SUBSTITUTION FACTS: "Captain Blood" was the original title. But "Captain Blood" was written by Sabatini, the famous author, and since "The Party Husband" has been founded on a story by Geoffrey Barnes it is a substitution and you are not obligated to accept it. In addition, you have claims against First National because you bought "Captain Blood" as an outstanding picture, influencing you to pay a bigger price for the entire product.

NOTE: The Martha Washington Hotel, which is for women only in New York City, is given a "plug." I have no way of knowing whether First National (Warner Bros.) has received any money for it or not; I only know that they are in the advertising business.

"Young Donovan's Kid" with Richard Dix and Jackie Cooper

(RKO, June 6; running time, 78 min.)

It will be necessary for exhibitors to supply each of their customers with several handkerchiefs when they show this picture; it is the most appealing picture released for several years. The human interest is aroused by the deep attachment between a gangster (hero) and a little boy, son of a chum of his, who had been killed during a gun fight with other gangsters. The hero's fondness for the boy makes him reform. Jackie Cooper, with his charm and his good acting, naturally makes the part more realistic. The scene at the court room, where the judge decrees that the child shall be taken away from the hero, is deeply pathetic. Jackie Cooper is shown wrapping his arms around the hero and crying his eyes out, unwilling to part with him. The scenes at the school, where the hero and the boy met the first Sunday, when visitors were supposed to be allowed, are deeply moving. And so are the scenes in subsequent days, when the hero is shown "stealing" near the fence of the school garden just to see the boy and to talk to him.

The plot has been founded on Rex Beach's story, "Big Brother." It was produced once before, by Paramount, in silent form; but the present version is far better than the silent version. Richard Dix does good work. Marion Shilling does good work, too, as the heroine. Frank Sheridan, Boris Karloff, Fred Kelsey, Richard Alexander, and others are in the cast. The talk is extremely clear. (Dix No. 1. Not a substitution.)

Excellent for children, and for Sunday shows in small towns. Good for all types of audiences.

"THE HARRISON FORECASTER"

I am sure that every one of you knows by this time that the reviews of "The Harrison Forecaster" are not reviews of the finished product, but those of such books and plays as have been announced by the producers, before they have been put into pictures. My object in starting such a service was to put in your hands information about the nature of the story and about its possibilities as picture material that would enable you to offset the salesman's extravagant assertions.

It has been only a short time since I started this service, but I have been thoroughly convinced that

nothing has yet been proposed in this industry that will equal in constructiveness the idea underlying the founding of "The Harrison Forecaster."

Instead of making assertions, which, no matter how extravagant they might sound, would be true, I am printing in this column the criticism, taken from "No One Man," Paramount.

"The Harrison Forecaster" will show up the producers as they have never been shown up. The truth about the quality of books or plays they have announced for production will prove deadly, for most of them are "rotten."

The price of the "Forecaster" is not out of reason for anybody. For the first year I am willing to accept what each one of you thinks it is worth. After you buy your pictures this year you will know how much help it has given you and how much it actually is worth to you for subsequent years. If after you have bought your pictures you have found that it is worth more to you than you have paid me for, you may send another check. I leave this to your sportmanship.

Send your subscription today and place in your hands "The Eyes of the Exhibitor."

No. 34

"NO ONE MAN"

(Announced by Paramount)

Comment

"No One Man", the story from which this picture is adapted, ran serially in the Cosmopolitan Magazine, and had a large sale in book form. The author, Rupert Hughes, is a well-known American writer; his novels have appeared in the best seller class frequently.

Those of the readers of this novel who may expect to see its original plot reproduced on the screen are doomed to disappointment. Whatever may be presented in the form of entertainment under the title of "No One Man" must necessarily be a denatured and feeble imitation of the Hughes story. Paramount, or any other film company, would not dare to utilize more than a mere skeleton of the original tale in constructing a picture from its immorally rotten incidents and brazenly frank dialogue. So far as genuine romance goes, there is none in evidence. From start to finish the book is chiefly concerned with the lustful yearnings of its voluptuous young heroine and her erotic adventures with eligible males whom she pursues, and by whom she is pursued.

In the beginning heroine Nep is shown as musing over a line from the Decameron of Boccaccio which runs—

"Ten men are sorely tasked to satisfy one woman!" Nep agrees thoroughly with this sentiment.

The screen has never yet descended to the level of propaganda for "free love," nor is it likely to do so while a sense of decency governs the actions of average men and women. And the story of Nep's career is one long argument against social restraints and a plea in favor of changing human moral standards to those of the barnyard and of substituting casual experiments in adultery for the marriage relation. With the exception of its sex angles, there's nothing either exciting or interesting about the narrative. Cut out the sophisticated talk, the wisecracks and the passionate pantings and yearnings of the various feminine and masculine characters in pursuit of amorous pleasures, and there wouldn't be enough plot left to produce a one reel film.

What Paramount intends to do to get its money back on "No One Man" is an open question. But the exhibitor can rest assured that whatever is done with it, he will be the sufferer if he buys the picture. For it must be transformed into a lecherous, bawdy film of lascivious lure, a thing that might get him in trouble with the authorities and offend clean-minded customers, unless, of course, Paramount produces it as a silly, vapid society yarn with nothing but fine clothes and luxurious atmosphere to recommend it.

The Editor's Opinion

A strongly sex play, with not a single one of the characters sympathetic, Paramount dares not produce it to resemble the book even the slightest. And it is hard to change the plot so as to endow the characters with any sympathy. If Paramount succeeded in changing it, then it would not be Rupert Hughes' book, and the exhibitor who would show it would be obtaining money "under false pretenses." Pictures based on stories of this type may eventually exhaust the patience of the American people. The sex element might help put it over if the characters could arouse the spectator's good will; but they do not.

It is a risk; a great risk for those who cater to family circles. Not for children.

WHAT INFLUENCES ARE DELAYING ACTION IN THE BLOCK BOOKING ORDER AGAINST PARAMOUNT?

On August 30, 1921, the Federal Trade Commission screwed up its courage and issued a complaint against Famous Players-Lasky Corporation, charging it with various monopolistic practices, including block-booking. Counsel of the Commission prosecuted the case vigorously and effectively, compiling a large record of damaging evidence.

Before the case could be argued to the Commission, a number of changes had been made in the personnel of the Commission, and the three-to-two Democratic majority that existed when the complaint was issued was reversed by the appointment on the Commission of Van Fleet, Humphrey and Hunt, all Republicans.

On the first argument the defendant claimed that it had not been permitted to introduce certain evidence in its behalf, and the case was remanded for further testimony.

When the case came before the Commission again, Commissioner Van Fleet had been replaced by Abraham Mycres, now President of Allied States Association of Motion Picture Exhibitors, the organization that represents the independent exhibitor theatre owners. In the meantime, Counsel for the Commission had been switched, and Martin A. Morrison, a lame-duck Congressman, related to Commissioner Humphrey in some way, had succeeded him.

Morrison practically abandoned the entire case except the charge of block-booking, and on July 9, 1927, the Commission issued a "Cease and Desist" order against this practice.

Famous Players-Lasky, now Paramount-Publix, indicated that it would not obey the order and the Commission started proceedings before the United States Circuit Court of Appeals in New York City to test and to enforce the order. But since that time nothing seems to have been done in the matter, even though the Commission is aware of the fact that Paramount-Publix has been violating the order. In the regular course, the case should have been disposed of long ago.

A representative of the Commission, when asked why the Commission has not yet proceeded in the case, stated that there are not enough funds available for the printing of the record, an act which is required by the law. Thus it appears that the world's wealthiest country, which has spent hundreds of thousands of dollars on this case, is too poor to spend an amount of money, which will perhaps not exceed twenty-five thousand dollars, to protect its citizens from acts that have been declared inimical to the best interests of its people. Another representative of the Commission, asked at another time, stated that the Commission, in order to reduce the cost of the printing of the record, has asked the defendant to stipulate the waiving of the printing of part of the record. Such a request could, of course, have been made only by children and not by mature persons, for is it possible for any rational person to believe that a defendant who has nothing to gain but everything to lose will ever give up any of its rights under the law?

We can only speculate as to the reason for this queer performance. Will H. Hays, President of Motion Picture Producers and Distributors of America, and his chief assistant come from Indiana. Martin Morrison was an Indiana Congressman. Commissioner Humphrey, though appointed from Washington, is a native of Indiana, and began his career in that state.

There is enough evidence in this combination of circumstances to justify every one of you writing to your Senator demanding that he use his influence to have this strange case cleared up before Commissioner Humphrey, whose term is about to expire, is reappointed as a member of the Federal Trade Commission.

If you should write to your Senator, send me a copy of the letter. My reasons for making such a request of you is to keep informed as to who has failed to write a letter so as to urge him to do so without delay.

WARNER BROS. HAD BETTER SPEND THEIR ENERGIES IMPROVING THEIR RECORDING

The Hollywood Theatre, a Warner Bros. house, on Broadway, is one of the best acoustically constructed theatres in the United States. Accordingly, the sound of talking pictures should be perfect.

When I went to review "Svengali" I was so struck with the poor quality of the sound, that, even though I was pretty sure it was in the recording, I asked a sound

engineer, intimate friend of mine, to go to The Hollywood and tell me what the trouble with the sound is, and to make his report as much free of technical terms as possible so that laymen could understand it. The following is his report:

Recording

The sound of "Svengali" appeared to have considerable harmonic distortion in the print heard, particularly on women's voices and on transient or rapid moving sounds. I believe most of this distortion was inherent in the recording rather than in the print or the re-producer because the amount of distortion varied from scene to scene and did not remain constant throughout the picture or in any particular reels.

The variations in recording were noticed particularly in the last two reels depicting a cabaret "dive." Here, disregarding the "wows" in the projection equipment, the music accompanying the cabaret dancers was badly distorted in quality while the orchestra music accompanying Trilby's singing was not distorted. Likewise, the long shot of the cabaret manager making the announcement of Svengali's performance was badly distorted while the close-up shots of Svengali and Billie at a table were undistorted.

It should be pointed out here that in the variable density method of recording on film it is very essential that the negative and positive prints be properly exposed and developed to give the correct density and contrast to the emulsion on the sound track, otherwise harmonic distortion will result due to a non-linear relation between the light impressed on the film in recording and that transmitted through the film in reproducing. This point must be closely watched, particularly when the variable density sound track is made with the anti-ground noise device. The type of noiseless recording used in the above mentioned film inherently introduces harmonic distortion in the sounds of low amplitude.

Reproduction

The general sound reproduction in the Hollywood Theatre appeared deficient in response at the higher and lower frequencies and "peaked" in the upper half of the middle frequency range. This "peaked" characteristic had almost a piercing effect on loud sounds and emphasized the lower frequency components in sounds like "s," giving the impression of high frequencies but lacking the true brilliance which is apparent only when the higher frequency components are fully present.

The film reproduction had soundhead "wows" in it, particularly on the middle projector, which causes a characteristic "quiver" in the reproduction of sustained notes in music and women's voices in song and speech. The disc reproduction was fairly free from "wows" and harmonic distortion, but appeared to have a slightly greater peaked characteristic than film.

I also listened to an evening performance at Warner Bros.' Winter Garden Theatre, which featured George Arliss in "The Millionaire." This was a sound track print and appeared generally fair. The general reproduction in this house was similar to that in the Hollywood Theatre. The overall reproduction had a "peaked" frequency characteristic, the soundheads "wowed" causing the characteristic "quiver" in music and high pitched voices, and the disc reproduction was free from "wows."

The above comments are not meant to be condemnatory but represent the facts concerning the sound performance in the above theatres as I have analyzed them.

THE PARAMOUNT-PUBLIX DIVIDEND CUT AND THE EFFECT ON YOUR FILM RENTALS

The Paramount-Publix board of directors has reduced the dividend on its stock from \$4 to \$2.50.

The dividend reduction by this company is the best argument why you should reduce your bill this year at least to the same extent particularly when you buy its pictures. When the Paramount pictures are incapable of making profits for their owners, how do you expect them to make profits for you? Paramount-Publix is shutting down theatres right and left, despite reduced admission prices, double bills, and other hallyhoes. In Atlanta, for example, they reduced the prices to 25c and 35c, put two features on the same bill, and in one week gave several thousands free tickets away. And yet they were not able to draw big crowds. In Detroit, they are losing their trousers; they have shut two down-town houses already. The Paramount, in this city, could not draw many people last week, despite the personal appearance of Amos 'n' Andy.

Do not rush to buy pictures!

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIII.....

SATURDAY, MAY 23, 1931

No. 21

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RELEASE SCHEDULES FOR FEATURES

British International Pictures, Ltd.

(1540 Broadway, New York, N. Y.)

How He Lied to Her Husband.....	Jan. 16
Compromised—Colin-Konstam.....	Jan. 16
Children of Chance—Landi-Longden.....	Jan. 23
The Love Habit—Seymour Hicks.....	Jan. 30

Columbia Features

(729 Seventh Avenue, New York, N. Y.)

1016 The Last Parade—Jack Holt.....	Jan. 31
1021 Ten Cents a Dance—Stanwyck.....	Feb. 20
1012 The Flood—Eleanor Boardman (6,525 ft.).....	Feb. 28
0406 The Avenger—Buck Jones (reset).....	Mar. 6
1015 Subway Express—Jack Holt.....	Apr. 1
0407 Texas Ranger (Fighting Patrol) (reset).....	Apr. 10
1014 Meet The Wife—Laura LaPlante.....	Apr. 17
0408 Fighting Sheriff—Buck Jones.....	May 15
1020 Good Bad Girl (The Woman Who Came Back).....	May 20

First National Features

(321 West 44th Street, New York, N. Y.)

629 Too Young to Marry (Broken Dishes)—Young-Withers (68 min.).....	May 8
623 Lady Who Dared—Dove-Tearle (56 min.).....	May 29
614 Party Husband (Captain Blood)—Mackail.....	June 6
601 Men of the Sky—Whiting-Delroy.....	June 20
628 Big Business Girl (Deep Purple)—Young-Cortez (75 min.).....	July 4
607 Chances (The Honor of the Family)—Fairbanks, Jr. Hobart July 18	
617 Broadminded—Joe Brown-Ona Munson.....	Aug. 1
621 Reckless Hour—Mackail-Nagel.....	Aug. 15

Fox Features

(444 West 56th Street, New York, N. Y.)

232 Girls Demand Excitement—Wayne-Cherrill.....	Feb. 8
220 Don't Bet on Women (Gaynor No. 1) Lowe.....	Feb. 15
225 Body and Soul (Movietone Follies of 1931).....	Feb. 22
East Lynne (Spec.)—Harding-Brook-Nagel.....	Mar. 1
246 Not Exactly Gentlemen (No Favors Asked) (Three Rogues).....	Mar. 8
228 Doctors' Wives (The Spider)—Baxter.....	Mar. 15
217 Mr. Lemon of Orange (She Wears the Pants).....	Mar. 22
222 The Seas Beneath (Gaynor No. 3).....	Mar. 29
214 A Connecticut Yankee—Will Rogers.....	Apr. 5
221 Charlie Chan Carries On (Gaynor No. 2).....	Apr. 12
240 3 Girls Lost (Hot Numbers)—Young-Wayne.....	Apr. 19
238 The Spy—Johnson-Hamilton (reset).....	Apr. 26
227 Quick Millions (This Modern World).....	May 3
236 Are You There?—Beatrice Lillie.....	May 3
216 6 Cylinder Love (The Cisco Kid)—Tracy-Fox Merkel.....	May 10
212 Young Sinners—Meighan-Jordan (reset).....	May 17
234 Always Goodbye (McLaglen No. 2)—Landi-Stone.....	May 24
206 Women of All Nations—McLaglen (reset).....	May 31
237 The Black Camel (Going Nowhere)—Oland.....	June 7
218 Daddy Long Legs (Oh, For a Man)—Gaynor-Baxter (reset).....	June 14
233 Annabel's Affairs (The Painted Woman)—McLaglen-MacDonald.....	June 21
241 Hush Money (Woman Control)—Bennett-Moore.....	July 5
242 Their Mad Mament (Her Kind of Man).....	July 12
245 The Wyoming Wonder—George O'Brien.....	July 19

Paramount Features

The Paramount-Publix organization has refused to give me their schedules because of my newspaper campaigning against their unlabeled screen advertising.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

123 The Secret Six (Cosmopolitan #3)—Harlow-Berry (reset).....	Apr. 18
159 Shipmates—Montgomery-Jordan (reset).....	Apr. 25
115 Daybreak—Novarro-Chandler (reset).....	May 2
No release scheduled for.....	May 9
124 Never the Twain Shall Meet—(Cosmo. No. 4) May	16
150 Trader Horn—Harry Carey.....	May 23
105 This Modern Age (Girls Together) Crawford May	30
110 Five and Ten—Marion Davies.....	June 6
103 Just a Gigolo—William Haines.....	June 13
113 A Free Soul—Norma Shearer.....	June 20
No release scheduled for.....	June 27
119 Politics—Marie Dressler-Polly Moran.....	July 4
158 Man in Possession—Robert Montgomery.....	July 11
154 The Great Lover—Adolph Menjou.....	July 18
116 Son of India—Novarro-Nagel-Rambeau.....	July 25
106 The Torch Song—Crawford.....	Rel. date postponed

RKO Pathe Features

(35 West 45th Street, New York, N. Y.)

- 1123 The Painted Desert—Boyd.....Jan. 18
1125 Lonely Wives—Horton-LaPlante (reset)...Feb. 27
1101 Beyond Victory—Boyd (reset).....Apr. 12
(Rebound, Production No. 1122, has been withdrawn from the 1930-31 product and will be included in the 1931-32 product.)

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

- 1109 Hook, Line and Sinker (Titan No. 9)—
Dec. 26 1,000,000
1107 Beau Ideal (The Devil's Battalion)
(Titan No. 7)—January 25..... 1,000,000
1202 The Royal Bed (Special No. 2)—Jan. 15.. 750,000
1104 Cimarron (Titan No. 4)—Dix—Feb. 8.... 1,000,000
11010 Millie (Titan No. 10)—February 8.... 1,000,000
1203 Kept Husbands (Special No. 3)—Feb. 22 750,000
1321 The Lady Refuses (Compson No. 1) Mar. 8 400,000
1204 Behind Office Doors (Spec. No. 4) Mar. 15 750,000
1225 The W Plan—March 15 (rel. separately) .. 800,000
11012 Cracked Nuts (Titan No. 12)—Wheeler-
Woolsey—Apr. 1..... 1,000,000
1342 The Perfect Alibi (Dean No. 2)—Apr. 1.. 450,000
1106 Bachelor Apartment (Titan No. 6) Apr. 15 1,000,000
1409 Sin Ship—(Vic. No. 9) Wolheim—Apr. 18 \$400,000
1403 Laugh and Get Rich (Vic. No. 3) Apr. 20 400,000
1301 Young Donovan's Kid (Dix No. 1) June 6 750,000
1108 White Shoulders—(Titan No. 8) June 6. 1,000,000
1404 Everything is Rosy—(Vic. No. 4) June 13 400,000

Sono Art World-Wide Features

(Paramount Building, New York, N. Y.)

- 8064 Symphony in Two Flats—Novello.....Apr. 15
8088 In Old Cheyenne (The Cheyenne Kid)May 26
8081 Hell Bent for Frisco.....June 25

Tiffany Features with Exhibition Values

(729 Seventh Avenue, New York, N. Y.)

- 190 Hell Bound—Lane-Hughes (reset) Apr. 15 \$900,000
8203 The Two Gun Man—Maynard—May 15.....Not set
8142 Salvation Nell—Chandler-Graves—June 1..Not set
8210 South of Santa Fe—Steele—June 15.....Not set

United Artists Features

(729 Seventh Avenue, New York, N. Y.)

- The Front Page—Menjou-BrianApr. 4
Indiscret (Obey That Impulse!)—Swanson.....Apr. 25
City Lights—Charlie Chaplin.....rel. date not yet set
The Unholy Garden—R. Colman....rel. date not yet set
Street Scenerel. date not yet set
The Age for Love—Billy Dove.....rel. date not yet set
Scarfacerel. date not yet set
Palmy Days—Eddie Cantor.....rel. date not yet set
Corsair—Chester Morrisrel. date not yet set
Queer People—Jean Harlow.....rel. date not yet set
Greeks Had a Word for It.....rel. date not yet set
Ground Hogs—Spencer Tracy.....rel. date not yet set

Universal Features

(730 Fifth Avenue, New York, N. Y.)

- B2023 Many a Slip—Ayres-Bennett (6,630 ft.)..Mar. 2
B2025 Bad Sister (Gambling Daughters) (6,083 ft.)
Mar. 23
B2013 Virtuous Husband (Saint Johnson)—Compson
NugentApr. 12
B2014 Iron Man (Ourang)—Lew Ayers-Harlow..Apr. 30
B2026 Seed—Boles-Tobin-WilsonMay 11

Warner Bros. Features

(321 West 44th Street, New York, N. Y.)

- 318 God's Gift to Women (The Egg Crate Wallop)
—Fay—LaPlanteApr. 25
317 The Millionaire (Both Were Young)—Arliss..May 1
325 The Public Enemy (His Brother's Wife)May 15
293 Svengali—John BarrymoreMay 22
298 Maltese Falcon (Danube Love Song)—Daniels-
CortezJune 13
305 Gold Dust Gertie (Red Hot Sinners)—Winnie
LightnerJune 27
323 Smart Money (Under Cover)—Robinson-Knapp
July 11
295 Children of Dreams—Schilling (83 min.)....July 25
301 Night Nurse (Maytime)—Stanwyck-Lyon..Aug. 8
316 Bought (A Husband's Privileges)—Constance Ben-
nett-Ben LyonAug. 22

FOREIGN LANGUAGE FEATURES

SCHEDULES

Allart Pictures

(630 Ninth Avenue, New York City)

- Love In The Ring—com.-drama.....German

Amkino Corp.

(723 Seventh Avenue, New York City)

- Moscow Treason Trial—newsreel drama.....Russian

Associated Cinemas

(1560 Broadway, New York City)

- Two Hearts in Waltz Time—musical comedy....German
His Love Song—musical drama.....German
Inn on The Rhine—musical.....German
The Song is Over—musical drama.....German
Three Loves—dramaGerman

Capital Film

(630 Ninth Avenue, New York City)

- If I Love You—drama.....Italian
Two Worlds—dramaGerman
Flame of Love—drama.....German

Columbia

(729 Seventh Avenue, New York City)

- Night Birds—dramaGerman
Atlantic—dramaGerman

V. Cremonin for Pittuluga

(236 West 55th Street, New York City)

- Naples that Sings—musical drama.....Italian
The Love Song—musical drama.....Italian

Dist. of Foreign Film

(Paramount Building, New York City)

- Under the Roofs of Paris—musical drama.....French
Comrades of 1918—war drama.....German

Foreign Feature Film Corp.

(52 West 8th Street, New York City)

- Gretel & Liesel—drama.....German
Skandal Um Eva—musical.....German

Ernst Mattsson

(220 West 42nd Street, New York City)

- The Dram Waltz—musical comedy.....Swedish

New Era

(630 Ninth Avenue, New York City)

- Bride 68—drama—Conrad Veidt.....German
Because I Loved You—musical drama.....German

Paramount

(Paramount Building, New York City)

- The Little Cafe—comedy—M. Chevalier.....French
We Two—drama.....Swedish
When The Roses Bloom—drama.....Swedish
The King Sleeps—comedy.....French
If The Emperor Knew That—comedy.....French

Protex Trading Corporation

(Little Carnegie Theatre Building, New York City)

- Pagliacci—grand operaItalian
The Night is Ours—light drama.....French
The Queen's Necklace—historical drama.....French
The Night is Ours—light drama.....German
Vienna, City of Song—musical drama.....German
Student Time—musical comedy.....German

Talking Picture Epics

(11 West 42nd Street, New York City)

- Girl from the Reeperbahn—musical.....German

Otto Trippel

(17 West 84th Street, New York City)

- Homeland Echoes—travel film.....German

UFA Films Features

(1540 Broadway, New York, N. Y.)

(Silent synchronized with music)

- Pori—(approximately 62 min.)June 7

Sound

- Melodie des Herzens—in German (app. 93½m) ..Aug. 29
Der Tiger von Berlin—in German (app. 61½m) ..Sept. 12
Rosenmontag—in German.....Mar. 27
Grosse Tenor—in German.....May 28
Ein Burchenlied aus Heidelberg—German..date not yet set

Warner Bros.

(321 West 44th Street, New York City)

- The Dance Goes On—melodrama.....German
The Royal Box—drama.....German

The names of the distributors of the following pictures are not known.

- The Lion's Cage—drama.....Spanish
The Heart's Call—drama.....Italian
Such is Life—drama.....Greek

TITLE CHANGES IN GREAT BRITAIN

Paramount

<i>New Title</i>	<i>Original Title</i>
Cast Iron.....	Virtuous Sin
The Sap Abroad.....	Sap From Syracuse
The Law Rides West.....	Santa Fe Trail
Social Errors.....	Only Saps Work

Tiffany

Counted Out.....	Swell Head
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Fox

Detective Clive.....	Scotland Yard
Clothes and the Woman.....	On Your Back
Road House.....	Wild Company

First National

Toast of the Legion.....	Kiss Me Again
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SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

Check and Rubber Check—Buzzell (10½ m.)	Mar. 14
Traffic Troubles—M. Mouse (cartoon) (7½ m.)	Mar. 14
9 Curiosities Series C220 (travelogue)	Mar. 23
6 Snapshots (Hollywood topics) (9m.)	Mar. 28
21 Swiss Movements—K. Kat (cartoon) (7 m.)	Mar. 30
The Castaway—M. Mouse (cartoon) (7½ m.)	Apr. 4
17 Mother Goose Melodies—Disney (Cartoon)	(8½ min.) Apr. 16
8 Streets of Cairo—R. Rep. (travelogue) 8½ m.	Apr. 18
22 Disarament Conference—K. Kat (cartoon) 7½	Apr. 27
Kings or Better—Buzzell (10 min.)	May 1
The Moose Hunt—M. Mouse (cartoon)	May 7
9 Jerusalem, City of Peace—R. Rep. (travel)	May 11
10 Father Nile—R. Rep. (travelogue)	May 11
10 Curiosities Series C221 (travelogue)	May 28

Educational—One Reel

(Paramount Building, New York, N. Y.)

2767 A Bank Swindle—Burns Det. (11 min.)	Jan. 18
2740 Tidbits—Hodge Podge	Jan. 18
2721 Club Sandwich—T. Toons (cartoon) (6m.)	Jan. 25
2786 Honeymoon Land—(Romantic journey)	Feb. 1
2761 The Philadelphia Lancaster Counterfeiters	Case—Burns Det. (8½ min.) Feb. 1
2722 Razzberries—T. Toons (cartoon) (6 min.)	Feb. 8
2752 Not Yet Titled—Sennett Brevities	Feb. 8
2768 The Black Widow—Burns Det. (10½ min.)	Feb. 15
2723 Go West Big Boy—T. Toons (cart.) (6 m.)	Feb. 22
2769 The Triangle Murder—Burns Det. (11m.)	Mar. 1
2741 Money-makers of Manhattan—Hodge Podge	Mar. 1
2724 Quack Quack—T. Toons (cartoon) (6 m.)	Mar. 8
2753 Not Yet Titled—Sennett Brevities	Mar. 15
2770 The Ring Leader—Burns Det. (11 min.)	Mar. 15
2725 The Explorer—T. Toons (cartoon) (6 m.)	Mar. 22
2742 Jungle Giants—Hodge Podge	Mar. 29
2726 Clowning—T. Toons (cartoon) (6 m.)	Apr. 5
2772 The Death House—Burns Det. (10 m.)	Apr. 12
2727 Sing Sing Song—T. Toons (cartoon) (6 m.)	Apr. 19
2728 The Fireman's Bride—T. Toons (c.) 5½ m.	May 3
2787 Cross Roads—(Romantic journey) (11 m.)	May 3
Not Yet Titled—Burns Det.	May 10
2729 The Sultan's Cat—T. Toons (cart.) (5½ m.)	May 17
Not Yet Titled—Burns Det.	May 24
2730 A Day to Live—T. Toons (cart.) (5½ m.)	May 31
Not Yet Titled—Burns Det.	June 7
2731 2000 B. C.—T. Toons (cartoon)	June 14
2756 Not Yet Titled—Sennett Brevities	June 14
Not Yet Titled—Burns Det.	June 21
2732 Blues—T. Toons—(cartoon)	June 28

Educational—Two Reels

2708 Crashing Hollywood—Ideal com. (20 m.)	Apr. 5
2653 Ex-Sweeties—Mack Sennett com.	Apr. 12
2694 A Shotgun Wedding—Vanity comedy	Apr. 12
2654 In Conference—Mack Sennett comedy	Apr. 26
2688 A Fowl Affair—Gayety comedy	Apr. 26
2701 Windy Riley Goes Hollywood—Mermaid comedy	(20½ min.) May 3
2656 Cowcatcher's Daughter—Sennett comedy	(21½ min.) May 10
2657 Ghost Parade—M. Sennett com. (22 m.)	May 24
2702 The Back Page—Mermaid com. (20½ m.)	May 24
2682 Don't Divorce Him—Tuxedo com. (18 m.)	May 31
2658 Hold 'Er Sheriff—Sennett comedy	June 7
2695 A College Racket—Vanity comedy	June 14
2659 Not Yet Titled—Sennett comedy	June 21
2689 Foolish Forties—Gayety comedy	June 28

Metro-Goldwyn-Mayer—One Reel

H-379 A Tale of the Alhambra—Holmes (9 m.)	Feb. 7
H-380 Sultan's Camp of Victory—Holmes (9½ m.)	Feb. 28
F-392 Laughing Gas—Frog (7 min.)	Mar. 14
H-381 That Little Bit of Heaven—Ho. (9½ m.)	Mar. 21
H-382 Busy Barcelona—Holmes (9 min.)	Apr. 11
F-393 Ragtime Romeo—Frog (7½ min.)	May 2

Metro-Goldwyn-Mayer—Two Reels

C-327 Rough Seas—Chase comedy (27½ min.)	Apr. 25
C-337 Bargain Day—Our Gang comedy (19 m.)	May 2
C-316 Our Wife—Laurel-Hardy com. (20½ m.)	May 16
C-328 One of the Smiths—Chase com. (26 m.)	May 23
C-338 Fly My Kite—Our Gang com. (20½ m.)	May 30
C-348 Let's Do Things—B. Friend com. (26½ m.)	June 6

Paramount One and Two Reels

The Paramount-Public organization has refused to give me release schedules for their one and two reel shorts because of my campaign in the newspapers against their "sponsored" screen advertising.

RKO Pathe—One Reel

9 Audio Review (about 10 min.)	Feb. 22
9 Audio Review (about 10 min.)	Feb. 22
4 Tigers of the Deep—Sportlights (about 8 m.)	Feb. 22
4 The Well of Fortaleza—Vagabond	Feb. 22
3 Winning Putts—Farrell (golf) (about 10 m.)	Mar. 1
5 Radio Rackets—Fables (about 8 min.)	Mar. 1
2 A Tale of Tutuila—Vagabond	Mar. 1
5 Shadow of the Dragon—Vagabond (reset)	Mar. 8
4 In The Rough—Farrell (golf) (about 10 m.)	Mar. 8
5 Speed Limit—Sportlights (about 8 min.)	Mar. 8
5 Under Par—Farrell (golf) (about 10 min.)	Mar. 15
6 College Capers—Fables (about 8 min.)	Mar. 15
6 Getting on the Green—Farrell (about 10 m.)	Mar. 22
6 Sink or Swim—Sportlights (9 min.)	Mar. 22
6 Thom The Unknown—Vagabond (10½ min.)	Mar. 22
7 The Hokum Bucket—Fables (about 8 min.)	Mar. 29
7 Tennis Topnotchers—Sportlights (10½ m.)	Apr. 5
7 Call of Mohammed—Vagabond (9½ min.)	Apr. 7
8 Cinderella Blues—Fables (8½ min.)	Apr. 12
8 Hunting Thrills—Sportlights (10½ min.)	Apr. 19
8 Hurricane Island—Vagabond (10½ min.)	Apr. 21
9 Mad Melody—Fables (7½ min.)	Apr. 26
9 Outboard Stunting—Sportlights (8½ min.)	May 3
10 The Fly Guy—Fables (7½ min.)	May 10
10 Water Bugs—Sportlights (8½ min.)	May 17
11 Play Ball—Fables (about 8 min.)	May 24
11 Diamond Experts—Sportlights (9½ min.)	May 31
(The last Audio Review released for the 1930-31 season was No. 9 on Feb. 22.)	

RKO Pathe—Two Reels

1545 Parents Wanted—Folly (domestic com.)	Mar. 15
1525 Open House—Campus (col. com.) 20½ m.	Mar. 22
1575 Twisted Tales—Melody (dom. com.) 18½ m.	Mar. 29
1557 Roughhouse Rythm—Wh. (dom. c.) 21½ m.	Apr. 5
1507 Three Wise Clucks—Rainbow (hotel c.) 20	Apr. 12
1516 Frozen Face—Man. (dom. c.) 20½ m.	Apr. 19
1536 Chasing Trouble—Checker (dom. c.) 21 m.	Apr. 26
1576 Not So Loud—Melody (dom. c.) 20½ m.	May 3
1566 Half Pint Polly—Cap. (western c.)	May 10
1546 The Gossipy Plumber—Folly (dom. c.) 18 m.	May 17
1558 All Gummied Up—Wh. (dom. c.) 21m.	May 24
1508 Night Class—Rnbow. (gangster c.) 21 m.	May 31
1526 Against the Rules—Campus (college com.)	June 7

RKO—One Reel

1809 Toby Down South—Toby the Pup (6 m.)	Apr. 15
1909 Humanette No. 9 (10 min.)	Apr. 15
1910 Humanette No. 10	May 1
1810 Toby Halloween—Toby the Pup (6½ min.)	May 1
1811 Toby in Aces Up—Toby the Pup (6 min.)	May 16

RKO—Two Reels

1616 Lime Juice Nights—Dane-Arthur (20 min.)	Mar. 22
1635 Second Hand Kisses—L. Fazenda	Mar. 29
1704 Mickey's Crusaders—M. McGuire	Mar. 29
1636 Blondes Prefer Bonds—Fazenda (20 m.)	May 16

Universal—One Reel

B3247 Strange As It Seems, No. 9.....	May 11
B3215 Band Master—Oswald cartoon.....	May 18
B3216 North Woods—Oswald cartoon.....	June 1
B3248 Strange As It Seems, No. 10 (resct).....	June 8
B3217 Stone Age—Oswald cartoon.....	June 15
B3218 Radio Rhythm—Oswald cartoon.....	June 29
B3249 Strange As It Seems, No. 11.....	July 6

Universal—Two Reels

B3136 Scared Stiff—Red Star comedy.....	May 13
B3137 Hello Napoleon—Red Star comedy.....	June 3
B3129 Parisian Gaities—Summerville com.....	June 17
B3138 The Cat's Paw—Red Star com.....	July 8
B3139 Howdy Mate—Red Star comedy.....	July 22

Vitaphone—One Reel

(321 West 44th Street, New York, N. Y.)

(Warner Bros. has no national release dates for its short subjects. The release dates given here are dates on which they played at Warner theatres in New York City; they may be fairly taken as national release dates.)

1166 Sleepy Head (8m.P.240) Beacon	Feb. 6
3799 Vengeance (9m.P.145) Beacon	Feb. 6
1079 The Recruits (7½m.P.225) Beacon	Feb. 6
1128 Henry Santry (9½m.P.226) Strand	Feb. 20
1178 Stars of Yesterday (10½m.P.249) W. G.....	Feb. 20
1176 George Jessel (8m.P.242) W. G.....	Feb. 20
4368 Looney Tunes: No. 5 (6m.P.214) Beacon....	Feb. 27
1171 Good Times (6m.P.241) Warner.....	Mar. 6
1157 The Love Nest (10m.P.235) Warner.....	Mar. 6
1196 Hitting the High C's (9½m.P.250) W. G....	Mar. 11
4645 Looney Tunes: No. 8 (7m.P.238) W. G.....	Mar. 11
1172 Believe It or Not: No. 8 (7m.P.245) Strand..	Mar. 13
4664 Looney Tunes: No. 9 (7m.P.244) Strand....	Mar. 13

(321 West 44th Street, New York, N. Y.)

1163 Making Good (10 m. P. 240) Strand.....	Mar. 20
1200 Sky High (10 m. P. 256) Strand.....	Mar. 20
1173 Hello Sucker (9½ m. P. 246) Warner.....	Mar. 20
1150 On The Job (10 m. P. 232) Warner.....	Mar. 20
1170 The Naggers Go Camping (8½ m. P. 245) Beacon	Mar. 20

1115 Number Please (9½ m. P. 218) Beacon....	Mar. 20
1049 Nay Nay Nero (9 m. P. 211) Beacon.....	Mar. 20
1195 Hocus Pocus (8 m. P. 250) Winter Garden..	Mar. 25
1193 Night Club Revels (10 m. P. 250) W. Garden	Mar. 25
1151 Africa Shreiks (7 m. P. 235) W. Garden..	Mar. 25
1138 Opening Night (7 m. P. 228) Warner.....	Mar. 27
1181 Algiers (9 m. P. 255) Warner.....	Mar. 27
1135 Home Made (7 m. P. 227) Warner.....	Apr. 3
1160 The Hangover (7½ m. P. 236) Warner....	Apr. 3
991 Rural Hospitality (10½ m. P. 193) Warner	Apr. 11
4680 Looney Tunes: No. 10 (6½m. P. 254) B.....	Apr. 17
1187 The Spirits of 76th Street (9m.P. 256) S....	Apr. 21
1152 Peace and Quiet (7 m. P. 235) Beacon.....	Apr. 24
1188 Playing With Fire (9m. P. 256) Beacon....	Apr. 24
1190 Dumb Luck (8½ m. P. 249) Beacon.....	Apr. 24
1164 Taking Chances (10 m. P. 255) Beacon.....	May 1
1133 Maid To Order (8½ m. P. 233) Beacon....	May 1
5201 The Putter (13½ m. P. 265) Strand.....	May 1
1213 Giovanni Martinelli (8 m. P. 264) Hollywood	May 1
4694 Looney Tunes: No. 11 (7 m. P. 262) H.....	May 1
1160 The Hangover (7½ m. P. 236) Beacon.....	May 8
1189 Believe It Or Not: No. 9 (9 m. P. 259) W. G.	May 14
5202 Chip Shots (10½ m. P. 268) Strand.....	May 15

Vitaphone—Two Reels

1183-84 Partners (20½m.P.242) Winter Garden.	Mar. 11
1204-05 Freshman Love (19½ m. P. 263) W. G.	Apr. 9
1132-33 Revenge is Sweet (19 m. P. 241) Beacon	Apr. 10
1209-10 The Handy Guy (16 m. P. 264) W. G.	May 14

Vitaphone Release Index

(Since not all Vitaphone shorts are shown in a Warner Bros. theatre in this city, this paper cannot give you the approximate age of them all. But you may determine their approximate ages yourself, as follows: The last shorts printed in the preceeding Blue Section, which carried the date of March 28, were contained in page 254; this page was obtained from the Warner Bros. exchange on March 21, and since the last page (274) of the Vitaphone release index was obtained on May 18, the age of the "missing" shorts between the pages 254 and 274 lies between the dates of March 21 and May 18.)

4692-93 An African Boma—Advent. in Africa, No. 2..	252
4680 Yodeling Yokels—Looney Tunes, No. 10—6½ m.	254
1146 Crimes Square—(crime drama) 8½ min.....	255
1164 Taking Chances—(elopement com.) 10min.....	255
1181 Algiers—(scenic novelty) 9 min.....	255

1185 Sax Appeal—(saxophone craze com.) 7½ min....	255
1187 The Spirits of 76th Street—(seance c.) 9½ min.	256
1188 Playing With Fire—(musical com.) 9 min.....	256
1200 Sky High—(musical comedy) 10 min.....	256
5103 The Lion Hunt—Advent. in Africa No. 3—14½ m.	258
1186 Good Pie Forever—(farce com.) 6½ min.....	259
1189 Believe It Or Not: No. 10 (Ripley) 9 min.....	259
1197 Believe It Or Not: No. 10 (Ripley) 7 min.....	259
1203 The Grand Dame—(society comedy) 8 min.....	260
4694 Bosko's Holiday—Looney Tunes No. 11 (7 m.)..	262
1202 The Naggers in the Subway—dom. com. (8 m.)	263
1204-05 Freshman Love—(radio com. 19½ m.).....	263
1206 Good Mourning—(philander. hus. com.) 10 min.	263
1209-10 The Handy Guy—(race track drama) 16 m....	264
1213 Giovanni Martinelli—(Italian songs) 8 m.....	264
5201 The Putter—(Bobby Jones golf No. 1) 13½ m....	266
5202 Chip Shots—(Bobby Jones golf No. 2) 10½ m....	268
4725 Trees' Knees—Looney Tunes, No. 12 (7 m.)..	270
1194 Ye Olde Time News Reel—(8½ min.).....	271
1198-99 Gangway—(gangster comedy) 17 min.....	271
1201 The Riding Master—(circus comedy) 8½ min....	271
1212 The Inventor—(invention comedy) 9½ min.....	272
1228 Animals of the Amazon—Newman travelogue	
No. 1—(9½ min.).....	272
5203 The Niblick—(Bobby Jones golf No. 3) 10½ m.	274

NEW YORK NEWSWEEKLY RELEASE DATES

Universal News

(Sound and Silent)

45 Wednesday ..	June 3
46 Saturday ..	June 6
47 Wednesday ..	June 10
48 Saturday ..	June 13
49 Wednesday ..	June 17
50 Saturday ..	June 20
51 Wednesday ..	June 24
52 Saturday ..	June 27
53 Wednesday ..	July 1
54 Saturday ..	July 4
55 Wednesday ..	July 8
56 Saturday ..	July 11
57 Wednesday ..	July 15
58 Saturday ..	July 18
59 Wednesday ..	July 22
60 Saturday ..	July 25
61 Wednesday ..	July 29

Fox Movietone

(Sound)

73 Wednesday ..	June 3-22
74 Saturday ..	June 6
75 Wednesday ..	June 10
76 Saturday ..	June 13
77 Wednesday ..	June 17
78 Saturday ..	June 20
79 Wednesday ..	June 24
80 Saturday ..	June 27
81 Wednesday ..	July 1
82 Saturday ..	July 4
83 Wednesday ..	July 8
84 Saturday ..	July 11
85 Wednesday ..	July 15
86 Saturday ..	July 18
87 Wednesday ..	July 22
88 Saturday ..	July 25
89 Wednesday ..	July 29

Metrotone News

(Sound)

271 Wednesday ..	June 3
272 Saturday ..	June 6
273 Wednesday ..	June 10
274 Saturday ..	June 13
275 Wednesday ..	June 17
276 Saturday ..	June 20
277 Wednesday ..	June 24
278 Saturday ..	June 27
279 Wednesday ..	July 1
280 Saturday ..	July 4
281 Wednesday ..	July 8
282 Saturday ..	July 11
283 Wednesday ..	July 15
284 Saturday ..	July 18
285 Wednesday ..	July 22
286 Saturday ..	July 25
287 Wednesday ..	July 29

Pathe News

(Sound)

35 Saturday ..	Apr. 18
36 Wednesday ..	Apr. 22
37 Saturday ..	Apr. 25
38 Wednesday ..	Apr. 29
39 Saturday ..	May 2
40 Wednesday ..	May 6
41 Saturday ..	May 9
42 Wednesday ..	May 13
43 Saturday ..	May 16
44 Wednesday ..	May 20
45 Saturday ..	May 23
46 Wednesday ..	May 27
47 Saturday ..	May 30
48 Wednesday ..	June 3
49 Saturday ..	June 6
50 Wednesday ..	June 10
51 Saturday ..	June 13
52 Wednesday ..	June 17
53 Saturday ..	June 20
54 Wednesday ..	June 24
55 Saturday ..	June 27
56 Wednesday ..	July 1
57 Saturday ..	July 4
58 Wednesday ..	July 8
59 Saturday ..	July 11
60 Wednesday ..	July 15
61 Saturday ..	July 18
62 Wednesday ..	July 22
63 Saturday ..	July 25
64 Wednesday ..	July 29

Paramount News

(Sound)

88 Wednesday ..	June 3
89 Saturday ..	June 6
90 Wednesday ..	June 10
91 Saturday ..	June 13
92 Wednesday ..	June 17
93 Saturday ..	June 20
94 Wednesday ..	June 24
95 Saturday ..	June 27
96 Wednesday ..	July 1
97 Saturday ..	July 4
98 Wednesday ..	July 8
99 Saturday ..	July 11
100 Wednesday ..	July 15
101 Saturday ..	July 18
102 Wednesday ..	July 22
103 Saturday ..	July 25
104 Wednesday ..	July 29

Kinograms

(Silent)

Kinograms has been discontinued. The last one issued was No. 5675 on January 18, 1931.

HARRISON'S REPORTS

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1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, MAY 30, 1931

No. 22

A GREAT VICTORY

The battle against "sponsored" advertising on the screen is won! Paramount-Publix and Warner Bros. have announced that they have decided to abandon it.

The decision of these two companies to abandon this unfair practice is of especial gratification to me, for I was told that I was fighting a losing fight, though personally I never doubted the outcome, for my fight was right and I had with me the sentiment of the entire press and the active co-operation of a large number of newspapers.

Three months after the fight was started, victory came. It was the quickest mobilization of newspaper power the industry has ever witnessed. I am glad to have been of service in saving the industry from a very serious mistake.

The Paramount-Publix executives took their defeat hard. Unable to induce me to give up my campaign in the newspapers against this practice, they decided to take their revenge on me by refusing to furnish me with the release schedules of their features and their shorts. When I realized that my secretary was given the "run-around," I wrote a letter to Sidney R. Kent calling his attention to my inability to get this information, which meant nothing to me personally, but which was of great importance to those theatre owners who had bought their pictures. The following morning John Hammell, one of his subordinates, called me up on the telephone and suggested that I call up Kent so that he might talk to me. I told him that I saw no reason why I should call up Kent and asked him if he, Kent, feared to put his thoughts on paper. His answer was that Kent feared nobody, but that this was a matter of policy with Kent. I told him that it was my policy not to talk to Kent on the telephone and terminated the conversation.

Personally, I like Sidney Kent and would have been glad to call him up on the telephone if this were a personal matter; but the fight was one of principle and I was not inclined to have him shed any more tears on my shoulder; it was wet enough from the tears that had been shed by two other Paramount executives.

But the withholding of release information is only a small item in the campaign that has been waged against me in the past few weeks. I said nothing about it before, but now I feel it can be, and should be, told. Six weeks ago a Paramount executive, who is a lawyer, came to me and gave me twenty-four hours in which to abandon my campaign in the newspapers or suffer the consequences. He spoke about a criminal and a civil libel suit; he also threatened, on the part of Paramount, to enter a complaint with the post-office authorities to stop my paper from using the mails. I was amazed at the audacity of this man, for I had not committed any infraction of the postal laws. Nothing that I had written was seditious, or obscene, nor in any other way unmailable. Why should I be threatened in this manner? Upon what ground could such a complaint be based?

I wondered whether the audacity of the Paramount officials in making such a threat to me was inspired by the confidence they felt in having in their employ the former secretary of the President of the United States! I confess that I could not guess on what grounds they were going to make such a complaint against me. It seemed to me the act of desperate men.

But one thing I do know; and that is, that the threat to throttle free expression though it was aimed directly at me, was aimed indirectly at least at the newspapers throughout the country, which backed me up wholeheartedly. Yet neither I nor the newspapers in this fight have questioned for a moment the right of Paramount to conduct its business as it sees fit, provided only that fairness is used. What we do object to is the running of unlabeled advertising on the screen in the guise of entertainment. That is unfair—unfair to the newspapers and unfair to the

public; and since Paramount abandoned screen advertising, our attitude was proved justified.

Let it be put on the record, however, that this giant corporation which has resources of over \$300,000,000 sought to terrorize this paper; to stifle free expression in the press. We must conclude that the giant after all has feet of clay. Let this be a lesson also to exhibitors. Let them take notice that they should stand up for their rights even against the strongest corporations.

The conduct of Warner Bros. has been the exact opposite of that of Paramount-Publix. Although the blasts against their company in this matter were almost as strong as those against Paramount-Publix, and the principle at stake was the same, neither Harry Warner nor Sam Morris, nor any of their lawyers issued any threats against me or even attempted to influence me in one way or the other. They took it "on the chin" like men. This certainly has compelled my admiration for them. I hope that they will make good pictures during the 1931-32 season so that I may help them make up for whatever loss they will sustain through giving up screen advertising.

Since the battle has been won decisively, I feel that the motion picture industry and the newspapers (a copy of this issue will be sent to them) should know those who contributed to the winning of the victory. Carl Laemmle, of Universal, of course, comes first; disregarding possible consequences to his purse, he came out clearly and unmistakably against this practice. His statement, which was reproduced in HARRISON'S REPORTS, was copied by many newspapers, to which I sent a copy of that issue and copies of all issues since the battle started. Mr. Nicholas M. Schenck, President of MGM and of Loews, Inc., follows; his statement was reproduced by several newspapers and commented on favorably. Eugene W. Castle, of Castle Films, who conducts an industrial advertising business, but whose pictures are not shown in theatres and who is not in competition with newspapers, has been tireless in working against this abuse.

But the greatest aid was given by Mr. Frank E. Tripp, general manager of the Gannett Publications, which consists of fifteen influential newspapers, among which are *The Brooklyn Eagle*, *Rochester Times-Union*, *Hartford Times*, and *Albany Knickerbocker Press*. Mr. Tripp worked quietly, but most effectively and enlisted for me the support of Mr. L. B. Palmer, General Manager of the powerful American Newspaper Publishers Association; Mr. L. M. Barton, Managing Director of the 100,000 Group of American Cities; Mr. W. G. Chandler, of the Scripps-Howard Newspapers; Mr. Paul Block, owner of a great newspaper chain; Mr. D. E. Town, of the Hearst Newspapers and of others, calling their attention to my crusade and suggesting that they communicate with me for information in this matter. The formulation of Mr. Tripp's policy, which was announced in HARRISON'S REPORTS, was copied by most newspapers.

Had Paramount-Publix not dropped "sponsored" advertising, this movement, with the help Mr. Tripp was giving me, would have grown, within another month, into a juggernaut. You may rest assured, therefore, that Paramount-Publix, though they capitulated ungracefully, did so just in time.

The motion picture industry, as well as the newspaper profession, is indebted to Mr. Tripp for his valiant work.

At this time I desire to thank also all the newspaper editors and motion picture critics, among whom are Chester B. Bahn, motion picture editor of *The Syracuse Herald* and A. De Bernardi, Jr., dramatic editor of *The Denver Post*, for the encouragement they have given me either by letter or by printed word. Their editorials were extremely

(Continued on last page)

"High Stakes" with Lowell Sherman and Mae Murray

(RKO, Fall release; running time, 69 min.)

An excellent comedy-drama. It is so well directed and acted that one's interest is aroused and held tight up to the closing scenes. The plot construction is, one may dare say, perfect. There is human interest in it, becoming strong in the closing scenes, where Lowell Sherman, as the hero, succeeds in opening the eyes of his brother, an elderly man, who had married a scheming young woman, whose object was to get much of his money away from him. Mr. Sherman is a finished actor; and although he has done good work in almost every one of the pictures he has so far appeared in his work in this picture stands out. Often his meaningful remarks provoke laughter. Mae Murray, as the scheming gold-digger, does good work, too. Edward Martindel is good as the hero's elderly brother, who had married a young gold-digger.

The story deals with a wealthy elderly man who falls in love with a scheming gold-digger and marries her. He, in fact, falls so madly in love with her that she is able to make him obey all her wishes. The hero, brother of this man, realizes that his sister-in-law is a scheming woman and tries to open his brother's eyes gently. Being unsuccessful, he decides to take matters in his own hands. He obtains indisputable proof that she is a gold-digger, and that her friend is a crook. Arranging things so that his brother will be absent from his home for a brief time, he goes to his brother's home, and by presenting to his sister-in-law proof of her duplicity and of her guilt forces her to sign a paper confessing the despicable part she was playing. He then sends her away, admonishing her never to return. His brother returns and he tells him the action he had taken. The brother is heart-broken at first but is thankful to him for having saved him from the hands of such a woman.

The plot has been founded on an original play by Willard Mack; it was directed by Lowell Sherman. The talk is extremely clear. (1931-32 release.)

Not demoralizing to children. It might not prove unsuitable for Sunday shows in small towns. The moral it conveys is good—a brother risks his own happiness to save his brother from unhappiness.

"Everything's Rosie" with Robert Woolsey

(Radio Pictures, June 13; running time, 66 min.)

Comedy, human appeal and pathos are so well blended in this picture as to afford enjoyment to both children and adults. Woolsey, as a carnival man, is still very amusing, even though he stands alone without the aid of Wheeler, who played with him in all his other pictures. He arouses the sympathy of the audience because of his kindness and consideration towards the heroine, to whom he was both father and mother, having brought her up from childhood. His parting with the heroine in the closing scenes will bring tears to one's eyes:—

While walking along a street, the hero comes upon a drunken woman beating a child. He admonishes her and when he walks on he finds the child trailing after him. She is so pathetic that he takes her with him and keeps her, bringing her up. When she grows up to womanhood she assists him in his carnival work. She falls in love with a young man in a town in which the Carnival is stationed and induces Woolsey to give up the carnival life and do some work in that town. He procures a position in a jewelry store. The jewelry store is robbed and he is accused and put in jail. He escapes and attempts to leave town with the heroine. A police car follows them and when they catch up with him they tell him that the thieves were caught and that he is a free man. He gives the heroine to the young man she loved and parts with them as he wanted to continue in the carnival life.

The story was written by Al Boasberg. It was directed by Clyde Bruckman. In the cast are Anita Louise, John Darrow, Florence Roberts and others. The talk is clear. (Victory No. 4. Not a substitution.)

"The Viking" (Silent)

(Regional—J. D. Williams; running time, 70 min.)

This is the picture which, while it was being "shot" on location in Newfoundland, brought disaster by the explosion on board the ship, causing the loss of several lives, and the marooning of others, saved from ice floes to which they clung. Although the story is weak, it should appeal

to many because it is different from the ordinary run of stories, a fact which is a relief to many picture-goers, who have become sick and tired of pictures because six out of ten of them are founded on gang stories. There is considerable human interest in many of the situations:—

The hero, a mailman in a small Newfoundland town, is saved from being frozen to death by his rival in love, a sealing mate. Called a "jinker" by the townsfolk because he constantly brings bad luck with him, the hero determines to make good because of the love of the heroine. The rival in love, however, thinks that the heroine belongs to him. He allows the hero to ship aboard the sealing vessel after he had been refused because of this "jinker" rumor. The ship begins its long voyage, but trouble follows it. No seals are sighted and the crew blames the hero. When the crew leaves the ship to hunt seals the rival is left behind through orders of the captain. But he takes to drink and goes after the hero, determined to shoot him. However, he leaves his snow glasses behind, becomes near snow blind, finds the hero, fires and misses him. A heavy storm comes up, the crew takes back to the boats, but the hero and rival are lost. The hero saves the life of his rival when the latter stumbles near his fire, near-blind. The vessel sails on, thinking both lost. But the hero, not giving up, drags the rival back to the town, saving his life.

The ending is a happy one, with the hero claiming the heroine, and with the rival becoming a firm friend because of his heroism.

George Melford directed the picture from the story by Varick Frissell, who lost his life in the disaster. Louise Huntington, Charles Starrett, Arthur Vinton, Captain Bob Bartlett head the cast.

Good for all classes of patrons. Suitable for Sundays in small towns.

There is a talking prologue of five minutes by Sir Wilfred Grenfell. The picture was made off the coast of Newfoundland. (Out-of-town review.)

"Always Goodbye"

(Fox, released May 24; running time, 61½ min.)

Although it has been produced well, "Always Goodbye" is not a pleasing entertainment, for the reason that hardly any of the characters do anything sympathetic. The heroine, although not a crook, poses as the wife of a man who turns out to be a crook. Besides, Mr. Stone is too old to take the part of a lover, even though he is an excellent actor. There is some suspense in the scenes where the villain steals the jewel and the heroine steals it away from him and puts it back in the safe. Sophisticated audiences may find it fairly entertaining, but the masses will be bored with it, for it lacks action:—

As the heroine is broke and cannot endure poverty, she accepts the villain's proposition to pose as his wife on his visit to the hero in order to better his business chances. Once they arrive at the hero's home she is filled with remorse, especially when she discovers that the villain is a crook, and not the person he pretended to be, and that he was after a famous jewel that the hero owned. The hero had been warned before their arrival that they were imposters, but when he sees the heroine he falls in love with her. In order to test her honesty he shows her the famous jewel, at the same time mentioning the combination of the safe. The heroine notices the villain lurking around and is terrified. She discovers later that he had stolen the jewel but through a clever ruse she recovers it and puts it back in the safe. She is caught at the safe and the hero suspects the worst. But the villain is caught while attempting to escape and everything is cleared up. The villain finally does escape and the heroine remains with the hero. It is understood that they would marry.

The story was written by Kate McLaurin. It was directed by William Cameron Menzies and Kenneth McKenna. Elissa Landi is the heroine, Lewis Stone, the hero, Paul Cavanagh and the villain. Others in the cast are John Garrick, Frederick Kerr, Herbert Bunston and Lumsden Hare. The talk is clear.

SUBSTITUTION FACTS: According to the work sheet, "On the Make" (No. 234), which was the original title, was to have been founded on an original story by Edwin Burke, with Victor McLaglen and Fifi Dorsay as the stars; and since the finished product has been founded on a story by Kate McLaurin and Victor McLaglen and Fifi Dorsay are not in the cast, it is a story and star substitution and you are not obligated to accept it.

"Kick In" with Clara Bow*(Paramount, rel. date not obtainable; running time, 74 m.)*

Although the story deals with crooks, it is not demoralizing as most of the gangster pictures, as there is not much shooting and it does not deal with "rackets." The hero wins the sympathy of the audience from the very start when he is shown being released from prison, determined to go straight. In spite of the fact that he meets with many obstacles he sticks to his determination. Most of the action is sad, for it shows the hero being persecuted by the police, despite his innocence. But the interest is held tight:—

The hero is released from prison having learned his lesson. He determines to go straight. His wife (heroine) stands by him and after two years with his firm he is promoted to a responsible position. But he is being constantly watched by a member of the detective force. His former pal commits a robbery and the hero and his wife are rounded up by the police, along with some other friends. They plead their innocence and are released. When they arrive home they discover that the hunted man is in the attic of their house, having been brought there, wounded, by his sweetheart. The heroine's brother, a dope fiend, steals the necklace from the dying man. The hero's former pal dies and with the help of some friends he has the body removed from his house. But the sweetheart of the crook kills herself there just as the detective is visiting the hero. This incriminates him. The heroine discovers that her brother has the necklace and takes it away from him. The hero and the heroine go to police headquarters, and return the necklace. The commissioner believes them innocent and releases them, much to their joy.

The plot was adapted from the stage play by Willard Mack; it was directed by Richard Wallace. In the cast are Regis Toomey, Wynne Gibson, Juliette Compton, Paul Hurst and others. The talk is clear.

Not unsuitable for children and for Sunday shows. (Not a substitution.)

"THE HARRISON FORECASTER"

Allied Theatres of Michigan, M. P. T. O. of Eastern Pen'na, Southern New Jersey and Delaware, and M. P. T. O. of Connecticut, have contracted for the rights to "THE HARRISON FORECASTER" for their entire membership, and five other states are waiting for the approval of the board of directors of their respective organizations. Messrs. H. M. Richey, of the Michigan organization, and Lewen Pizor, of the Philadelphia organization, and the secretaries of the other five organizations have recognized the value of the information conveyed by the FORECASTER reviews at once, and determined to obtain the rights for their members.

Every exhibitor should have a set of FORECASTER reviews on his desk before listening to the salesman's sales talk; he should save hundreds, and in some cases, thousands, of dollars.

Send for a subscription at once!

"MURDER BY THE CLOCK"
(Murder Mystery Melodrama)*(Announced by Paramount)***Comment**

This picture takes its title from a novel by Rufus King of the sensation-shocker type of fiction. It had a fair sale among that large circle of readers who are ever hungry for murder melodrama as a literary diet. The plot is a frightfully confused medley of chills and thrills, with a supposedly dead man being brought back to life, only to be eliminated again by an assassin's bullet as soon as he recovers consciousness. Lieutenant Valcour, who investigates the case, suspects from the first the dead man's wife of being guilty. But in the end it turns out that, though she cleverly instigated the murder, she did so in such a subtle way that the law cannot touch her.

In one way the book is original. It has no hero or heroine, properly speaking, for not a character in it is worthy of either admiration or sympathy. The murdered man is a profligate, noted for his illicit relations with various women. His wife is cold-blooded, though a beautiful person, who naively declares to the detective that she really loved her husband and another man at the same time. The wife's lover is ready to commit murder with a knife, when the job is taken out of his hands by an unseen person who kills Herbert with a bullet through a window. The real murderer is a woman of bad reputation, who kills herself at the finish.

Whoever compiled the Paramount advertisement in the trade papers was probably at a loss to dope out the ballyhoo for a story that lacked everything needed for adequate screen entertainment but horror thrills. So the compiler fell back on the ballyhoo adorning the book-cover, which tells how a man was twice murdered and ends up with the declaration that "Murder by the Clock" is an amazing event."

It may be amazing; it is certainly illogical and somewhat monotonous in its piling up of crude melodramatic episodes. Its atmosphere is consistently disagreeable and composed in equal parts of half-baked psychology and bloody deeds. Paul Lukas and Lilyman Tashman are featured in the film and the scenario experts will have a torrid task trying to inject something of wholesome love and human interest into the action.

The Editor's Opinion

There is enough material in this picture to make a breath-taking murder mystery melodrama if handled properly. But some of the principal characters must be changed considerably so as to make them friends with the spectators. This the Paramount scenario department will, no doubt, do; they have done so in other stories produced in the past.

Appeal: General, including children.

"THE ROYAL ROAD TO ROMANCE"*(Announced by Fox)***Type of Story: Travel Romance****Comment**

"The Royal Road to Romance," an account of a vagabond trip around the world by young Mr. Halliburton, was warmly praised by the literary critics, widely advertised and won a large and appreciative circle of readers. It is breezy stuff, written in a light, joyous strain.

But the Fox Film Corporation might just as well have taken a guide book as the base for a picture and saved the expense of acquiring rights to Mr. Halliburton's work. There isn't the vestige of a plot in evidence. Whatever sort of a story may be written around the title cannot be derived even in part from the original writing. The author has no love affairs, he meets a few girls here and there, but only as transient comrades. He has a narrow escape from death by a cobra bite and is on board a ship that is robbed by Chinese pirates, but these are the only thrill episodes available for scenario use in an adventure sense. The cobra episode cannot be filmed. If it will be, it will make people recoil. The Halliburton book is merely an amusing travelogue and one can only marvel at the temerity of those responsible for the attempt to disguise it as feature film entertainment.

The Editor's Comment

George O'Brien, Maureen O'Sullivan, and Frank Albertson have been assigned to appear in this travelogue. No doubt the Fox production department will inject a love romance in it; but it will have a hard time making an absorbing romance out of it when the unity of place is destroyed so frequently. It is the reviewer's opinion that the resultant picture cannot be, even at best, more than a fair entertainment.

Appeal: Children may be induced by their parents to see this picture for its lessons in geography; but for adults, it may prove tiresome.

"Too Many Cooks"*(RKO, Fall release; running time, 77 min.)*

A fair comedy. It deals with the interference of relatives in the affairs of a pair of lovers, which interference had nearly prevented their marriage, a thing which would have ruined their happiness. The hero purchases a lot and builds a house on it. But before the house is completed the relatives of the heroine make plans to live with him; and so does the hero's uncle. It all ends with the resolves of the hero and of the heroine to let no relatives or friends dictate to them how they should live and how they should act.

It is a somewhat trite subject, which has been made into a fair entertainment by good handling.

The plot has been founded on an original story by Frank Craven. The direction is by William A. Seiter. Bert Wheeler is the hero, Dorothy Lee the heroine. Sharon Lynn, Robert Wade and others are in the cast. The talk is clear. (1931-32 release.)

Children should enjoy it. Not objectionable for a Sunday show in small towns.

effective, for every one of them was read by the offending companies, who received them through their clipping services.

The battle is won; but let me assure the independent theatre owners and my friends, the newspaper editors, that HARRISON'S REPORTS will not relax its vigilance. It will keep a watchful eye to see that there is no attempt on the part of any other producer to get into the screen advertising business, which is altogether outside the province of the motion picture industry.

The fight has demonstrated that a contact between independent theatre owners and the press of the country as a whole is vitally needed. And I hope that HARRISON'S REPORTS will be that contact-point. The fact that it does not live on advertising and that it is neutral as regards not only the independent theatre owners, but also the newspapers, makes it possible for it to assume such a position.

ADDITIONAL NAMES OF NEWSPAPERS THAT JOINED THE HARRISON CRUSADE AGAINST SPONSORED SCREEN ADVERTISING

The St. Louis Star, of St. Louis, Mo., in reproducing the Nicholas Schenck statement and commenting upon it favorably, stated the following: "The fight against imposing paid advertising on motion picture theatre patrons has been carried on for some time by P. S. Harrison, editor and Publisher of Harrison's Motion Picture Reviewing Service. In a recent bulletin Harrison stated, 'The vicious thing about the advertising move of some motion picture producers is the fact that it is not "clean," and it is unfair. It is not "clean," because their advertisements are not labeled and the public think it is part of the entertainment they have paid for; and it is not fair because it is in competition with their benefactors.'" This paper reproduces also the policy Mr. Tripp, of the Gannett Publications, enunciated, details of which were printed in a recent issue.

The Times is another St. Louis paper that came out against this abuse; it printed an editorial in the May 18 issue.

The Jersey Journal, of Jersey City, N. J., printed a strong attack in the May 19 issue while commenting on the statement of Mr. Schenck.

The Register, of New Haven, Connecticut, wrote another editorial against "sponsored" screen advertising on the occasion of Mr. Schenck's statement.

Austin Daily Herald, of Austin, Minnesota, printed a strong editorial on this subject in the May 7 issue.

The Daily Citizen, of Ambridge, Pa., joined the Harrison crusaders with an editorial attack.

Mr. Henry L. Wilder, of *Lebanon Daily News*, of Lebanon, Pa., wrote me as follows: "Will you kindly furnish me with the names of all advertising films to which you refer in your release for Friday Morning, May 22nd?" Mr. Wilder refers to a statement sent from this office to 800 papers announcing the fact that I have sent a complaint to the Federal Trade Commission asking it to issue an order to Warner Bros. to cease inserting the wording, "Brunswick Radio Used in this Picture Exclusively," on the introductory title of every First National Vitaphone, and Warner Bros. film, in violation of Exhibitor Resolution No. 7. voted unanimously by all the branches of the motion picture industry, including Warner Bros. and First National, at the Trade Practice Conference of the motion picture industry, held on October 10, 1927, under the auspices of the U. S. Government, represented by the Chairman of the Federal Trade Commission, Mr. Abram F. Myers, now president and general counsel of Allied States Association of Motion Picture Exhibitors.

Mr. James K. Allardice, President and General Manager of *The Morning Sun*, of Toms River, N. J., sent me a clipping of an editorial attack on this subject.

Mr. Dan L. Beebe, of *Oroville Mercury*, Oroville, Cal., has written me as follows: "We are following with great interest your comments on advertising in the films. We had already decided upon the propriety of a policy such as that announced by Mr. Tripp, of the Gannett Publications, but we do not know where to get the information from. Do you supply it in your Reports?"

"You may find the enclosed editorial of interest."

The Morning Examiner, of Bartlesville, Okla., printed an article against this practice.

Mr. Charlie Miller, of the *New Orleans States*, which controls also the *Shreveport Times*, of Shreveport, La., and *Monroe Morning World*, of Monroe, La., sends me a

clipping of an editorial he wrote against screen advertising when he commented on the statement issued by Mr. Schenck.

The Chronicle-Mercury, of Manhattan, Kansas, became one of the crusaders.

Mr. Albert Girard, of *Le Petit Journal*, a French language newspaper, published in Montreal, Canada, sends a clipping of an editorial he has written against this abuse.

Mr. M. W. Mountjoy, of *The Detroit Times*, of Detroit, Michigan, wrote an article against this practice long ago; but I have just received a clipping, sent to me by Mr. Richardson, its Motion Picture Editor.

The editorial in *Yale News*, the paper of the students of Yale University, reads partly as follows: "We have endeavored to be tolerant with the local motion picture house managers, realizing that their lot is a difficult one, and that what suits the taste of one theatre patron is poison to another. But as representatives of undergraduate Yale, as members of that portion of the nation's audiences who enjoy good screen entertainment and who wish success to the providers of intelligent fare, we feel it is high time to protest against policies which we believe cannot be warranted.

"Encouraged by the phenomenal success of advertising in the radio field, motion picture producers seem determined to benefit at the expense of the movie-going public. It is bad enough to be obliged to sit through interminable minutes of tears and trailers informing us that this theatre is 'cooled by a cooling system,' made homelike by an organ, and converted to a temple of emotion in next week's bill. But having paid our admissions it is worse to be bombarded with trade-marks and products which screech from every billboard. Granted that some of the advertising shorts are interesting, we resent having advertising thrown in our faces in place of unadulterated entertainment." And when *Yale News* speaks, the youth of the nation speaks.

Protests against screen advertising have come also from foreign language newspapers. Mr. E. M. Allen, editor of *Dziennik Zwiaskowy*, evidently a Polish paper, published in Chicago, has sent a clipping and a translation of the article.

The Herald Tribune, of New York City, printed a long article in the issue of Saturday, May 23, under heading "Paramount Cuts Salaries To Save 3 Million a Year—Abolishes Sponsored Films. . . ." The editorial reads partly as follows: "The two moves, it was held yesterday by authorities, indicate both the failure of sponsored films to 'take' with moving picture audiences, and the beginning of a new downward trend in film salaries the country over.

"Sam E. Morris, vice president and general manager of Warner Bros., in a statement yesterday to P. S. Harrison, publisher of HARRISON'S REPORTS, a reviewing service, confirmed the fact that Warners have discontinued the distribution of sponsored films. . . . Paramount-Public officials would issue no statement on their action, but it was learned from authoritative sources that their policy was similar to the Warners. . . ."

Thus the "noble" experiment of Paramount-Public has come to an ignominious end.

SALARY REDUCTIONS A GRAVE MISTAKE

Naturally, the abandoning of sponsored screen advertising is a heavy financial blow to Paramount-Public. The blow fell also at the time when the company was cutting salaries. For years Paramount had been riding the crest of the prosperity wave, but now the tide is running in the other direction, and the highest executives are taking salary cuts along with the employees who receive far less.

The producers should not cut salaries and contribute to the general unemployment, thereby making it worse; they ought to sten out and fight vigorously for the return of prosperity. One of the best ways to do this is to advertise extensively in the newspapers. Let Paramount atone in part at least for its terrible mistake in making sponsored films by advertising in the newspapers on a scale never before used.

Paramount-Public

The Paramount-Public organization has not yet supplied me with the latest release schedules of their features and shorts. They are still "sore" because the press, which I aroused, forced them to abandon screen advertising.

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No. 23

THE PARAMOUNT THREATS AGAINST THIS PAPER SURPRISED THE INDUSTRY

The revelation of the fact that Paramount executives made threats of libel suits against me, and of entering a complaint with the post office authorities to have my second class privilege cancelled was a great surprise to many people.

Personally I am not surprised at the action of the Paramount executives. Having reached their pinnacle of success by aid of the newspapers, which gave them free space, they came to feel, as this paper has been able to observe, as if they owned the country. The disregard they showed for the wishes of the United States Government in the block-booking order, issued by the Federal Trade Commission, is the best evidence of it. They even challenged the newspapers, not to mention the "politicians." This happened last February, at the meeting of Motion Picture Theatre Owners of America, in Philadelphia, the challenge being issued by none other than the self-appointed politician of the motion picture industry, Sidney R. Kent himself, vice-president and general manager of Paramount-Public. During a speech he made, Kent said something to this effect: "How about our newsreels? Aren't they cleaner than the tabloids?" He also said: "We don't want to be ruled by politicians." In his audience there were the Lieutenant Governor-Elect of Pennsylvania, and a member of the House of Representatives from another state.

Had there been in the audience a representative of a tabloid who knew anything about the moving picture business he could have agreed with Mr. Kent that the newsreels are cleaner than the tabloid newspapers, but would have asked him to point out if the tabloids have ever printed anything as filthy as the filth that has been put into features by Paramount for several years, and apparently will be put into them during the 1931-32 season.

Just to mention some of the pictures shown: "No Limit": It is a school for young people on how to put over a hold-up in a smooth way. "Stolen Heaven": It glorifies a man who had held up the place he worked for, and who afterwards meets a young prostitute and they have a grand time in a Florida resort with the money he had stolen. "Honor Among Lovers": The hero tries to induce the heroine to become his mistress. "Man of the World": The best school for teaching how one may become a finished blackmailer.

And here are the facts about some books Paramount is going to put into pictures during the 1931-32 season: "An American Tragedy": A young man seduces a girl and then kills her because he was about to marry another girl and did not want her to know about the affair. "Step-daughters of War": The following remarks have been made in the *Forecaster* review: "No normal person who cherishes the memory of mother, sister, wife or sweetheart could view a cold-blooded portrayal of girlhood besmirched, befouled and driven to the level of beasts, with any feeling save that of resentment and disgust. Nor, for that matter, would the average woman, young or old, find pleasure in watching a film that exploited the degradation of her sex." "Tomorrow and Tomorrow": "Nothing but a plea for sympathy with a wife who deliberately commits adultery, partly because of her intense longing for a child, a longing which her husband was unable to gratify, and partly because of a newly-awakened passion for a man of much greater intellectual attainments than her legal partner." "A Farewell to Arms": In order to impress the *Forecaster* subscribers with the foulness of this book, I copied part of the dialogue with the idea of printing it in the *Forecaster* review. But it was so

foul that before printing it I submitted it to the local post office authorities for an opinion. My representative was told that the matter was too delicate for them to decide, suggesting that I write to Washington about it, and that if I printed it I might be prosecuted for violating the post office laws. I did not print it. "No One Man": "From start to finish the book is chiefly concerned with the lustful yearnings of its voluptuous young heroine and with her erotic adventures with eligible males, whom she pursues, and by whom she is pursued. . . the story of Nep's career is one long argument against social restraints and a plea for changing human moral standards to those of the barnyard and substituting casual experiments in adultery for the marriage relation." "Twenty-Four Hours": "The action is at all times either sordid, gruesome or sexually coarse. . . Towner, married and a father, carries on an intrigue with Rosa, a cabaret singer, who is accustomed to sell her body to the highest bidder. Her only genuine passion is for the murderous dope fiend, Italian Tony, who subsequently surprises her naked in her room and chokes her to death."

I doubt if Kent could have pointed out to the tabloid newspaper representative any filthier things than these.

And if the politicians present had known anything about the happenings in the motion picture industry, he would have asked Sidney Kent what does Mr. Akerson, President Hoover's ex-secretary, do to earn his salary? When did Mr. Akerson learn to be a moving picture man? No exhibitor will, I am sure, begrudge Mr. Akerson's earning a big salary in the picture business; I am merely trying to find out what he is doing to earn it since Sidney Kent said, "we do not want to be ruled by politicians."

I have disagreed many times with Will H. Hays. And often I have said bitter things against him when I thought he did something that was detrimental to the interests of the independent theatre owners. But I can say this, that he has more political sense in his little toe than Sidney Kent will ever possess in his whole body. Would Mr. Hays have made the indiscreet remarks Kent made at that meeting, particularly when there were politicians present as guests, and when the motion picture industry depends so much on the good will of the newspapers, be they tabloids or of other kind. I should say not!

The trouble with Sidney Kent is that he has been surrounded by yes-men whose one job has been to tell him how great he is and he has come to believe it himself. And feeling himself so great, he did not see how any one, least of all a four-page publication like HARRISON'S REPORTS, would question the action of his company in releasing "sponsored" films. Therefore, he took his revenge on me by refusing to supply me with information which means nothing to me, but which is essential to those exhibitors who have booked his pictures. This act of his, however, is an affront, not to me personally, but to those exhibitors who subscribe to HARRISON'S REPORTS, and to the newspapers, whose cause I fought for. The only thing I can say to Sidney Kent is that the man has not yet been born who will defy the combined press. I can say to him what I said about another member of his organization, that to a medium that makes and breaks governments, as does the press, Sidney Kent is nothing but a straw.

RKO AND ITS CONCEALED ADVERTISEMENTS

The independent theatre owners, customers of RKO, have received a circular from the Warren Telechron Company, of Ashland, Massachusetts, informing them that "Behind Office Doors," "Bachelor Apartment," "Kept Husbands" and many other RKO productions contain "shots" of Telechron Electric Clocks, pointing out to

(Continued on last page)

"Women of All Nations" with Victor McLaglen, Edmund Lowe and El Brendel

(Fox, May 31; running time, 71½ min.)

The two characters, Flag and Quirt, of "The Cock-eyed World" fame, here continue on their rowdy way around the world, this time in the Marines, conquering and fighting over women as they go along.

Although there are not many curse words used, they call each other such names as "quince." They add to it, however, "you know what I mean," making the audience aware of their thoughts.

Even though there is not much cursing, there is a good deal of vulgarity and low comedy, which, although not spoken aloud, seems to be understood by the audience because of the manner in which it is done.

And the women they encounter are, as usual, in a state of undress, especially during the scenes in which the men find themselves in the harem of a wealthy prince. These scenes are the most vulgar.

The funniest scene is that in which the Prince returns home unexpectedly and discovers that his favorite wife had been entertaining a man. While he is in her room, trying to discover where the man is hidden, a cat meows. To his surprise he hears an answer to the meow and he realizes this must be a signal used by his wife. So he answers back by meowing. But there are three men hidden in the room and each one thinks the meow is meant for him. They all answer and all come out at the same time. They manage to make their escape by donning the costumes of the carriage bearers, whom they had knocked out.

It was directed by Raoul Walsh. Others in the cast are Greta Nissen, Fifi Dorsay, Marjorie White, T. Roy Barnes, Bela Lugosi and others. The talk is clear.

Not for children or for Sunday show. (Not a substitution.)

"The Lawyer's Secret"

(Paramount, rel date not obtainable; running time, 63 m.)

Good entertainment. Although the plot is not as logical as it might be, there is strong human interest. The acting is very good, and the ending satisfactory. The conflict in the lawyer's mind between his love for the heroine and his duty to his client, her brother, is forcefully brought out. The hero is a sympathetic character, and is portrayed by Clive Brook in finished and pleasing style. The same cannot be said of Charles "Buddy" Rogers; but it is not Rogers' fault. He has been given an unsympathetic role, and is no longer "starred." Paramount seems to be "playing him down;" in this picture he is merely "among those present" in a featured cast that includes Brook, Richard Arlen, Fay Wray and Jean Arthur. He gives a fairly good performance in the role of a weakling, despite the fact that he is miscast. The other players do good work. Although it is a murder story, and has an underworld angle, there is no glorification of criminals, and the moral effect is good:—

The heroine's brother buys a revolver from a sailor in a waterfront dive. The sailor had been gambling, is "cleaned out," and likewise loses the revenue he obtains from the sale of the gun. The dive-owner is murdered by an underworld character, and the heroine's brother is implicated because he had participated in the hold-up to regain the money he had been cheated of. The sailor is arrested and found guilty of the murder because the gun is traced to him. The weakling brother tells the lawyer (hero), who is his sister's fiance, the truth. The hero is torn between his love for the guilty young man's sister (heroine) and his unwillingness to see an innocent man die. By law, a lawyer is forbidden to reveal the confidential communication of his client. The sailor's sweetheart appeals to the hero to plead the sailor's case in the high courts. He declines; the Governor also refuses to interfere. But the hero, who determines to save the sailor, and the sailor's sweetheart trap the real killer and bring him to the home of the heroine, where they force the truth out of him. The weakling brother is induced to go to the district attorney and to confess; he is sentenced for manslaughter. The sailor goes free on the eve of his execution.

The story was written by James Hilary Finn. It was directed by Louis Gasnier and Max Marcin.

Not unsuitable for children and for Sunday shows. (Not a substitution.)

"Up For Murder" with Lew Ayres and Genevieve Tobin

(Universal June 15; running time, 67 min.)

Although the acting by Lew Ayres and Genevieve Tobin is excellent, the story is not very pleasant, for it shows the hero committing a murder, even though he did not intend to kill the man. Jealousy had brought the two men into conflict over the heroine, and the young hero pushes his rival, who strikes his head on the sharp corner of a piece of furniture and is killed. The action that follows, with the hero shaking like a leaf for the crime, later giving himself up to the police authorities, with the third degree and the trial, in which he is convicted, is not going to leave any one in a cheerful frame of mind. It is a pity that Mr. Ayres is not given more cheerful parts; he has the looks and the acting ability, and should experience no trouble in working up a big following. As it is, the picture will please only those who like strong plays:—

The heroine, society editor on a newspaper, is the mistress of the publisher. The hero, a cub reporter, is ordered to accompany her to a ball one night. He falls in love with her, not knowing anything about her past. She is flattered by his attentions and becomes fond of him. The hero refuses to believe the stories he hears about her. He rushes to her apartment one evening and demands the truth. The publisher enters before she can say anything. A bitter quarrel ensues and the hero knocks down the publisher, who strikes his head on the table and is killed. He leaves the place stunned. Although the heroine and the manager of the newspaper try to hush the thing up the hero gives himself up to the police and confesses. But he does not tell the reason why he had done it. He is convicted and sentenced to be hung. The heroine, realizing that she was in love with him, confesses all, effecting his pardon. They are united.

The story was written and directed by Monta Bell. Lew Ayres does well. So does Genevieve Tobin. In the cast are Purnell B. Pratt, Richard Tucker, Frank McHugh, Louise Beavers, and others. The talk is clear.

Not suitable for children or for Sunday show. (Not a substitution.)

"The Maltese Falcon"

(Warner Bros., June 13; running time, 79 min.)

An excellent mystery story although it is somewhat uncheerful. It revolves around several thieves trying to outwit each other so as to gain possession of a jewel-encrusted statuette of a falcon. It is full of suspense holding the interest to the very end. The performances by Bebe Daniels, Ricardo Cortez and Dudley Digges are excellent. The ending is unhappy, being rather morbid; the heroine is shown as having been condemned to die for murder:—

Ricardo Cortez (hero) and his partner are private detectives. They are engaged by Bebe Daniels (heroine) to trail a man she claimed she was afraid of. The hero's partner is murdered the first night out on the case. The man they were to trail, too, is murdered. The police suspect the hero because of his intimate relations with his partner's wife. The hero realizes that the heroine is a crook, but against his will he falls in love with her. That, however, does not stop him from proceeding further into the investigation of the mystery. He finds out that the heroine is after the black falcon. He promises to help her retrieve it. But he is called in by some men who, too, want it, and offer him \$25,000 for it. The desired falcon finally comes into his possession, which he is forced to turn over to the crooks. They are enraged when they find it to be a fake, a substitute, the real one being in the owner's possession. The hero has the heroine arrested for the murder of his partner. At the trial he produces an eye-witness to the murder. This brings about her conviction.

The plot was adapted from the novel by Dashiell Hammett. It was directed by Roy Del Ruth. In the cast are Urr Merkel, Robert Elliott, Thelma Todd and Otto Matieson. The talk is fairly clear, but the sound is poor.

Not suitable for children or for Sunday show.

NOTE: In one scene there is an advertisement for the American Railway Express.

SUBSTITUTION FACTS: According to the work sheet, "Danube Love Song" (No. 298), which was the original title, was to have been a musical comedy with music by Oscar Strauss; and since the finished product is not a musical comedy and has no music, it is a theme substitution and you are not obligated to accept it.

"Gold Dust Gertie"*(Warner Bros., June 27; running time, 65 min.)*

Taking two-reel material and stretching it to feature length is an old device with producers, and this picture is a good example of the practice. But that is not all: the humor is at times vulgar, and much of the dialogue is very raw. Some of the situations are amusing in a crude way, but the general tone of the picture is on the level of vulgarity, without real cleverness. There is nothing new or original about it. Winnie Lightner has the role of an ex-wife who is hunting alimony from a couple of ex-husbands, played by the comedy team of Olson and Johnson. She sets the acting pace of the others, and they all play in stereotyped slapstick style. Claude Gillingwater struggles with a character role that is far beneath his capabilities:—

The heroine is the ex-wife of the two bathing suit salesmen; their present wives do not know they had been married before. The boys owe the heroine back alimony, and she is trying to collect it. She ramps the old proprietor of the bathing-suit company and becomes the general manager of the firm. She persuades him to adopt more extreme styles and thus build up business. The old man hires a yacht and they all go to Florida where a bathing beauty parade is staged. The heroine wears the new model suit and wins the prize. The salesman's wives arrive; so does the minister who is to perform the wedding ceremony of the old man and the heroine. He recognizes the salesman and the heroine, and just as he is telling the old man who they really are, the salesman and the heroine flee in a sea sled, pursued by the old man in a high powered speed boat and the irate wives in a row-boat. The old man finally catches the heroine, after an exciting chase; and the wives capture their husbands.

The story is based on the play, "The Wife of the Party," by Len D. Hollister. It was directed by Lloyd Bacon. In the cast are Dorothy Christy, Arthur Hoyt, George Byron, Vivian Oakland, Charley Grapewin, Charles Judels, and Virginia Sale. The talk is clear.

Not suitable for children or for the family circle in general. ("Red Hot Sinners" was the original title but it is not a substitution.)

**"The Smiling Lieutenant" with
Maurice Chevalier, Claudette Colbert
and Miriam Hopkins**

(Paramount, rel. date not obtainable; running time, 88 m.)

Done on the same order as "The Love Parade," with gay costumes, the action centering around a kingdom, this turns out to be good entertainment, filled with sophisticated wit and excellent music, composed by Oscar Straus. The music does not stop the action but rather serves as an accompaniment to it. There are several scenes that provoke much laughter. One is where Chevalier, with his ready smile and flattering phrases, works his way out of a serious offense to such an extent that instead of being court-martialed for insulting a Princess he is ordered to marry her. The picture is quite sexy, many of the situations being risqué, even though they have been handled in a way to make people laugh:—

The hero, a lieutenant in the Austrian army, is in love with Franzi, a musician. While on duty to welcome a visiting King and his daughter, the Princess, he spies Franzi in the crowd just as the royal carriage passes. He winks to her and smiles and the Princess, thinking his attentions were directed at her, becomes enraged. He is ordered to the palace and in order to get out of his difficulty, he says that the Princess was so beautiful that he could not resist winking at her. The Princess, a naive, frumpy girl, is so flattered that he is ordered to marry her. He is heart-broken for he and Franzi are very much in love with each other. Once married he pays no attention to the Princess, and is bored for he had missed Vienna, Franzi and all his friends. To his delight Franzi comes to his kingdom to play and their love affair starts all over again. The Princess is heart-broken and orders Franzi to visit her. Franzi feels sorry for her and teaches her how to dress in a becoming manner and thus become charming. Franzi leaves the country, telling the hero that their affair is over. He is disconsolate, but when he discovers the Princess a changed woman, his spirit is revived and he falls in love with her.

The plot was adapted from the "Waltz Dream" and Hans Muller's novel "Nux der Prinzgemahl." It was directed by Ernst Lubitsch. George Barbier, Hugh

O'Connell, Charles Ruggles and others are in the cast. The talk is clear.

Not unsuitable for children or for a Sunday show.

"Big Business Girl"*(First National, released July 4; 75 min.)*

This picture was reviewed in the issue of May 9, on page 74. It was stated in the review that it was not a substitution. I have now discovered certain facts, however, that prove it a substitution.

The production number of this picture is 628. On the contract, No. 628 was attached to "Deep Purple," described as "a dramatic hit—from the well-known stage play." There is only one stage play known by this title, that which was written by Paul Armstrong; and since "Big Business Girl" was founded on a story by Patricia Reilly it is a substitution and you are not obligated to accept it.

"The Viking" (Sound)*(Regional—J. D. Williams; running time, 70 min.)*

This picture was reviewed in last week's issue. Through a typographical error it was stated that it is silent. It is a talking picture.

ABOUT "THE HARRISON FORECASTER"

I have received letters from some exhibitors in which they ask me what good are the *Forecaster* reviews to them when they are compelled to buy every picture made.

The fact that they have to buy every picture made, second-run, or even third-run, is no reason why they must pay the prices the film salesman asks them, for unless they have information on hand giving them an idea what the quality of a particular company's pictures may turn out to be they must accept the word of the salesman, who will naturally tell them that his company's pictures are all going to be knockouts.

This is the only business where the buyer is willing to buy blindly.

There was a time when there was some excuse for taking the word of the film companies' representatives; but such excuse no longer exists now that "The Harrison Forecaster" is functioning. With the information given in it, an exhibitor is placed in a position where he knows what he is buying, at least as regards the high-price pictures.

The following books or plays have been so far reviewed:

First National: "Five Star Final," and "Penrod and Sam."

Fox: "Bad Girl," "Over the Hill," "Riders of the Purple Sage," "The Rainbow Trail," "The Royal Road to Romance," "The Plutocrat," "Merely Mary Ann," "Salome Jane," "The Yellow Ticket," and "The Brat."

Metro-Goldwyn-Mayer: "Flying High," "The Christian."

Paramount: "An American Tragedy," "Stepdaughters of the War," "Tom Sawyer, Detective," "Huckleberry Finn," "Dr. Jekyll and Mr. Hyde," "Tomorrow and Tomorrow," "The Roundup," "The Strange Guest," "Farewell to Arms," "Graft," "Personal Maid," "The Lives of a Bengal Lancer," "No One Man," "Daughter of the Dragon," "Murder by the Clock," "Twenty-Four Hours," and "Wild Beauty."

RKO: "Nancy's Private Affair."

RKO Pathe: "Rebound," "Devotion," and "Common Law."

United Artists: "Street Scene," "Queer People."

Universal: "Strictly Dishonorable," "The Road Back."

Warner Bros.: "The Hungry Wife," "Betrayed," "Manhattan Night."

Every one of these reviews is an eye-opener; it is worth its weight in gold. Suppose you had to set up an organization to read these books and plays yourself; it would cost you thousands of dollars and you possibly could not do as good a job.

Write out a check for whatever amount of money you think such a service is worth to you and mail it in so that we may send you by return mail reviews of the books or plays so far reviewed and continue sending you the "Forecaster" reviews as they come off the press until the job for the 1931-32 season is completed, which will be about July 1. If after you buy your product you feel that the information is worth more you may send whatever additional amount you may see fit; if you think you have paid enough, I shall be satisfied. I leave the entire matter to your sportsmanship.

them a means by which they can "cash in" on the advertising campaign this company had undertaken in connection with RKO.

"Without cost to you," the circular states, "your theatre can tie up with this nation-wide publicity plan . . .

"Our dealers are anxious to have you co-operate with them in making this tie-up a mutual success—mutual because it gives publicity and stimulates the sale of Telechron clocks in dealers' stock and because the theatres showing these pictures will receive the benefits of the Telechron 'scoop' campaign publicity if they tie up in every possible way.

" . . . Telechron Dealers' use of the Plan indirectly ties in with all RKO productions where Telechrons are used. . . ."

The circular mentions also "Lonely Wives," RKO Pathe, and "Honor Among Lovers," Paramount, as containing Telechron Clock advertisements.

RKO has been carrying on this sort of tieup for a long time. The oil field scenes in "Cimarron" were photographed with the aid of Texas Oil Company, which placed its resources at the disposal of the director. In compensation for such a help, RKO put in "Cimarron" an advertisement for Texaco, the motor oil handled by this company. In this picture, the following other articles were advertised: Underwood Typewriters, Buick Automobiles, Cadillac automobiles, Stetson hats, Lee Unionalls, and the National Hairdresser Association.

Lee Unionalls were advertised also in "Danger Lights."

In "Cracked Nuts" the Ford and the Chevrolet cars and Royal Baking Powder are mentioned.

In "Everything's Rosie" Duke's Mixture tobacco, Palmolive soap, Lifebuoy soap, and Flit, the insecticide, are mentioned boldly.

It seems as if every RKO picture contains some advertisement.

The RKO officials assert that they are receiving no money for these advertisements, but that they use them merely as tieups.

It is immaterial whether they receive any money or not. The practice is objectionable. The public has assumed an antagonistic attitude towards all advertisements in pictures and will keep away from those theatres that show them. As a result, those of the independent theatre owners who have bought the RKO product will suffer losses. These losses will now be much greater because the newspapers are determined not to give favorable publicity to any picture that contains advertisements or to any theatre that shows such pictures.

Because of the part that HARRISON'S REPORTS has played in the crusade against unlabeled film advertising, I have made newspaper connections that have put me in a position to know what the attitude of the newspaper editors is now and will be in the future. This prompts me to advise every one of you, before you buy pictures from any concern, to get an assurance that there will be no advertisements inserted in its pictures. If you fail to take such a precaution you will regret it, for the public will be kept informed of the pictures that contain such advertisements, with the result that you will suffer great losses.

The best way for you to protect your interests will be to insert in your contracts the following provision:

"The Distributor guarantees that none of the pictures in this contract will contain advertisements of commercial articles for which compensation has been received either in money or in services. In the event that this provision is violated, this contract is to be considered null and void in regard to all pictures that contain such advertisements."

It is the only way for you to protect your rights.

ACTION AGAINST PATHE, RKO PATHE AND RKO STARTED IN THIS CITY

Several New York City exhibitors, feeling aggrieved at the treatment they received at the hands of Pathe, RKO Pathe and RKO in the matter of the star pictures they had under contract, have engaged Nathan Burkan, the well-known attorney of this city, to take the matter into the courts.

The first skirmish was fought last week and was won, when Judge Louis A. Valente of the Supreme Court, Special Term Part 1, Borough of Manhattan, City of New York, issued an injunction restraining Pathe Exchange, Inc., Radio-Keith-Orpheum, and RKO Pathe from delivering "Born to Love" and three other Constance Bennett Productions, four Ann Hardings, three William Boyds, one Helen Twelvetrees, "This Marriage Business," and "Taking the Rap" to any other theatre after playing in the RKO theatres until they have been first offered to the

plaintiff's theatres, described in the injunction, pursuant to the terms and conditions of their contracts with Pathe Exchange, Inc.

HARRISON'S REPORTS has always held the belief that the action of the Pathe and of the RKO officials in making the deal and failing to take care of the interests of those exhibitors that had contracts for the pictures of the stars involved was unfair, for the contracts for these stars, bought by RKO, were not free and clear; they were "mortgaged," so to speak, yet they were turned over to another company before they were cleared of all obligations.

The exhibitors of the United States may rest assured that their interests will be well protected by Mr. Burkan.

ECHO FROM THE HARRISON CRUSADE AGAINST "SPONSORED" SCREEN ADVERTISING

Letters from newspaper editors and clippings of editorials against "sponsored" screen advertising as a result of this paper's crusade against it still continue to come in.

Mr. Isaac Chapman, Secretary of LOUISIANA PRESS ASSOCIATION, writes me as follows: "The Louisiana Press Association, in its annual convention held May 23, in the city of Natchitoches, La., went on record as opposing the practice of screen advertising. One of the major goals which has been adopted by the State Press Association for this year will be to fight as much as possible this unfair competition from motion picture producers.

"The Press of Louisiana is whole-heartedly with you in your splendid crusade against screen advertising. As Secretary of the Louisiana Press Association, I have been instructed to get in touch with you and to assure you of our cooperation and assistance in fighting this evil. The newspapers of Louisiana all wish to cooperate in this crusade, and I am herewith sending you a list of newspapers, members of the Louisiana Press Association, and we will greatly appreciate it if you will keep this list in your files and send us and these papers any campaign data that your office may issue from time to time in this crusade.

"We shall greatly appreciate it if you will send to my office from time to time a list of advertising films so that this information may in turn be sent to our membership in our bulletins.

"Keep up the good work! We are with you!"

Mr. Chapman and the Louisiana Press Association, as well as every newspaper in the land, may rest assured that we shall not relax our vigilance. Though we have won our fight, the work is not yet completed. To have our minds rest with ease, it is necessary for us to take steps to prevent a recurrence of it by the big companies, and to weed out the numerous little companies that are now operating, carrying on this unethical work. There are a few exhibitors left who still give them support, but HARRISON'S REPORTS will continue the educational work it has been carrying on in the last three months, and feels sure that, with the whole-hearted support of the press, as evidenced by this letter as well as by the numerous letters it has received from the secretaries or managing directors as well as business managers of other associations, newspaper groups, and individuals, soon there will be no exhibitor resorting to this practice, which is unfair to the motion picture going public.

Mr. J. K. Walsh, of *The Kalamazoo Gazette*, of Kalamazoo, Michigan, writes me as follows: "We have been very much interested in your campaign against sponsored advertising films, and wish to commend you for the straightforward and forceful way in which you have attacked this growing evil.

"I have enjoyed reading the copies of HARRISON'S REPORTS which have come to me several times in the last few months. I only wish I could have these reports regularly. . . ."

He enclosed a clipping of one of the numerous editorials he wrote against this practice.

Mr. Donald Kirkley, Motion Picture critic of the *Baltimore Sun*, one of the most influential papers in the South, read by Congressmen in Washington, has sent me an article he wrote May 5, on the occasion of his commenting on the Paramount picture, "It Pays to Advertise."

A clipping came to this office also from *The Christian Science Monitor*; the article appeared in the May 22 issue, and it was a comment on the fact that Nicholas Schenck had come out against this abuse.

Arthur Brisbane, chief editorial writer of the Hearst Newspapers, condemned the practice at the time Nicholas Schenck issued his statement.

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ADDITIONAL 1930-1931 SUBSTITUTIONS

For your convenience, I am grouping in this article all the substitutions that have been discovered since the printing of the last group of substitutions, which was in the issue of April 25.

Columbia

GOOD BAD GIRL: The contract title was "The Woman Who Came Back;" but since Evelyn Brent was promised as the star and Mac Clark appears in the finished product, it is a star substitution and you are not obligated to accept it.

First National

BIG BUSINESS GIRL: The production number is 628. Accordingly, the original title was "Deep Purple." But "Deep Purple" was to be Paul Armstrong's play; although no author was given, there was the following description in the Work Sheet: "A dramatic hit—from the well known stage play." And there has never been another play by this name. It is, therefore, a substitution of story and you are not obligated to accept the picture.

PARTY HUSBAND: "Captain Blood" was the original title but it is not the same picture, for "Captain Blood" was to have been founded on the novel by the famous author, Sabatini, whereas the finished product has been founded on a story by Geoffrey Barnes. You don't have to take it.

Fox

SIX CYLINDER LOVE: "The Cisco Kid" (No. 216) is supposed to be the contract title. But it is not the same story, for "The Cisco Kid" was to have been founded on O. Henry's "The Caballero's Way," whereas "Six Cylinder Love" is the stage play by William McGuire. In addition to being a story substitution it is also a star substitution, for Warner Baxter and Edmund Lowe were to be the stars but Spencer Tracy appears in "Six Cylinder Love." You are not obligated to accept it.

I notice that the Fox Film Corporation is selling "Cisco Kid" in the 1931-32 group, under the title "Silver City." No matter under what title it is released, it belongs to the 1930-31 group and those who have it under contract can, I believe, obtain an injunction preventing any one else from using it. Consult your lawyer about it.

ALWAYS GOODBYE (234): "On the Make" is supposed to be the contract title but it is not the same picture because "On the Make" was to have been founded on an original story by Edwin Burke, and to have Victor McLaglen and Fifi Dorsay in the leading parts, whereas "Always Goodbye" has been founded on a story by Kate McLaurin, and has Elissa Landi and Lewis Stone in the leading parts. It is a star and story substitution and you don't have to take it.

WOMEN OF ALL NATIONS (206): In the April 25 analysis it was stated that this picture was a story substitution by reason of the fact that it has been founded on a story by Barry Connors when Maxwell Anderson and Laurence Stallings were to be the authors of the story. The name of the author, Barry Connors, does not appear on the introductory title of the picture. Instead there is the following wording: "Based on the characters created by Laurence Stallings and Maxwell Anderson." The story may have been written for the characters created by Laurence Stallings and Maxwell Anderson but the picture story does not seem to have been written by them. In my opinion it is a story substitution.

THE BLACK CAMEL (237): "Going Nowhere" is supposed to be the original title. But "Going Nowhere" was to have been based on a story by Andrew Bennison, and to have El Brendel, Marjory Daw and Lee Tracy in the leading parts, and since "The Black Camel" has been founded on a story by Earl Derr Biggers, and has Warner

Oland and Sally Eilers in the leading parts, it is a story and star substitution and you are not obligated to accept it.

DADDY LONG LEGS (218): "Oh, For A Man!" is supposed to be the contract title, but it is not the same story, for "Oh, For a Man!" was to have been founded on the "London success, "Miss Adventure," by Felix Gandra, with Gaynor and Farrell, whereas "Daddy Long Legs" has been founded on the play by Jean Webster, and has Warner Baxter instead of Charles Farrell. But the production is so good that no one will, I am sure, object to such a substitution. Warner Baxter is a much better choice for the part of the hero than Charles Farrell would have been.

ANNABEL'S AFFAIRS (233): "The Painted Woman" is supposed to have been the original title, but it is not the same story for "The Painted Woman" was to have been founded, according to the contract, on the story "The Painted Lady," by Larry Evans, whereas "Annabel's Affairs" has been founded on the play, "Good Gracious Annabel," by Clair Kummer. It is a story substitution.

GOLDIE (239): "Blondie" is supposed to have been the original title of this one but it is not the same story for "Blondie" was to have been founded, according to the contract, on the story "The Burden of the Blonde," by Stephen Avery, whereas "Goldie" is to be founded on a story by Jean Towne and Paul Perez. It is a story substitution.

MEN ON CALL (244): In the April 25 issue this picture was declared a substitution, because the contract promised the story by Tom Geraghty and the finished product has been founded on a story by James K. McGinnies. One of the Fox officials, whose word I would take, stated to me that the inclusion of Tom Geraghty as the author was a typographical error, and that James K. McGinnies was meant to be printed. If you want to accept these facts as I have accepted them, it is not a story substitution. You have to use your own judgment in the matter.

Paramount-Publix

HUCKLEBERRY FINN: This picture is being offered among the 1931-32 Paramount group. It is my opinion, however, that those who have it under contract among the pictures they bought in the 1930-31 group are entitled to it and should demand it by registered letter, before it is sold to other exhibitors.

What is true of "Huckleberry Finn" is true of "Rose of the Rancho," and of one Lubitsch production, which are being sold among the 1931-32 group.

Universal

VIRTUOUS HUSBAND (B2013): This is a story substitution, a fact of which Universal has informed the exhibitors through the trade press. "Saint Johnson" was the contract picture. But it is worth playing.

IRON MAN (B2014): This, too, is a substitution. The original picture was "Ourang," production of which has been abandoned by Universal. But "Iron Man" is worth accepting.

Warner Bros. Pictures

THE PUBLIC ENEMY (325): "His Brother's Wife" is supposed to have been the original title. No author was given in the contract or the Work Sheet but it had the following wording: "A sophisticated drama of married life." Since "The Public Enemy" is a gangster picture and not a sophisticated drama of married life it is a theme substitution and you are not obligated to accept it.

MALTESE FALCON (298): "Danube Love Song" is the original contract title, but it is not the same picture, for "Danube Love Song" was to be a musical comedy, the music to be written by Oscar Straus, whereas "Maltese Falcon" is the novel by Dashiell Hammett. You don't have to accept it.

"A Free Soul"—with Norma Shearer

(MGM, June 20; running time, 93 minutes)

A powerful drama; so powerful, in fact, that it will be hard for one to suppress one's emotions in some of the situations. The most powerful situation is that in which the heroine's father, a lawyer, impersonated by Lionel Barrymore, makes a heart-rending plea to the jury to save the life of his daughter's fiance, who had shot and killed a gangster so as to remove him from her life. There will be hardly a dry eye among those who will hear this plea. The scenes where the fiance is shown going into the gangster's lair with murder in his heart are extremely suspenseful; the audience, whose sympathy he has, realizes the danger he is in and hopes that no harm will befall him. This part is taken by Leslie Howard. Because of his pleasing personality, the audience is with him. The scenes up in the mountains, where Norma Shearer is shown exerting almost superhuman efforts to hold her father to the bargain they had made—he to quit drinking for ever and she to give up the gangster, are other powerfully dramatic moments. The audience is in great sympathy with Norma Shearer because of her sacrifice for her father, to whom she was devoted:—

The daughter (Norma Shearer—heroine) of a famous lawyer (Lionel Barrymore) meets an attractive gangster, whom her father had been defending on a charge for murder, and becomes fascinated with him. After his acquittal, she invites him to her home. Her grandmother and other relatives, of high social standing, are disconcerted at the gangster's appearance and indicate to him that he is not wanted there. The heroine is incensed and goes out with him. On the way to his quarters they are attacked by rival gangsters who try to kill him with machine gun shooting. They escape unharmed. The heroine is thrilled. Later she is so fascinated with him that she surrenders herself to him. The authorities raid the gangster's gambling place and because the heroine's father, who was intoxicated, would not keep quiet they knock him senseless and carry him to the gangster's room. When he regains consciousness and finds his daughter there he becomes disgusted with her and insults her. She slaps him in the face but afterwards she regrets it. She takes him home and succeeds in making a bargain with him, she to forget the gangster and he to cure himself of drinking. They go up a mountain and stay there a long time. When she thinks she had her father cured they return. As soon as they reach civilization the father takes up drinking where he had left off. The heroine, no longer bound by her promise, goes back to the gangster. But soon she comes to realize what he really is and insults him. Her young fiance, who loved her passionately, goes to his lair and shoots him dead. He then calls up the police and tells them that he had shot him over a gambling debt. At the trial he refuses to give the real reason of the murder, despite the heroine's pleadings. Realizing that he has no chance for acquittal, she goes in search of her father. She finds him in a dive at the water front, stupidly drunk. She grabs him, takes him home, and induces him to sober up so as to take up the fiance's defense. By a powerful oration to the jury, at the end of which he drops dead, he succeeds in bringing about the young man's acquittal.

The story is by Adela Rogers St. Johns; the direction, by Clarence Brown. Lionel Barrymore has never done better acting. Nor has Miss Shearer. Clark Gable is the gangster. The talk is clear.

Not for children but excellent for liberal minded adults.

"Never the Twain Shall Meet"

(MGM, May 16; running time, 70 min.)

A fair entertainment. It is the ancient theme of the white man up against the deadly lure of the South Seas, handled with considerable ability. There is real drama in the conflict in the hero's mind between the traditions of his own race and those of the girl. The atmosphere of the South Seas is very good; the photography beautiful. But there is nothing novel in it:—

The hero, son of a wealthy shipping owner, is entrusted with the care of the young, untamed native daughter of one of the captains in his fleet when the latter dies. The hero's fiancee is in love with him, and he with her, but she is cold, aloof and does not respond to his caresses. This vexes the hero, and when the native girl excites him with her strange wild ways, he easily becomes infatuated with her. His father, seeking to kill this infatuation, sends the native girl away, but the hero, still madly attracted by her, follows her to her own native South Sea island where he takes up the native life. Gradually he begins to fall into

the easy going native method of living, losing his own self respect. His fiancee comes to him, tells him she loves him madly and asks him to return with her. This gives him the courage necessary to break away from the native life and return to his own people. He leaves the island with his fiancee, leaving the girl to her own kind.

The story is by Peter B. Kyne. The direction by W. S. Van Dyke is excellent: Leslie Howard gives an able, sympathetic performance as the hero; Conchita Montenegro, as the heroine, an untamed Polynesian girl, is captivating. Others in the cast are C. Aubrey Smith, Clyde Cook, Hale Hamilton, Bob Gilbert, Joan Standing and Eulalie Jensen. The picture was made once before as a silent, and this may prove to be a disadvantage as audiences will remember the earlier production.

Hardly suitable for children or for Sunday show, because of suggestive dances and scenes of drunkenness. (Not a substitution.)

"Daddy Long Legs"

(Fox, June 14; running time, 79 min.)

Excellent! Although it is a simple story, there is so much human interest in it, and the heroine arouses so much sympathy, that the spectator's interest is held to the very end. The first half of the picture is greatly appealing. The heroine is shown as one of the children in the orphanage, where she is compelled to do many menial things in addition to taking care of the younger children. The acting of the children in these scenes is excellent, and their tricks cause many laughs. The love affair between the hero and the heroine is charming:—

The hero, one of the trustees of an orphan asylum, while on a visit there, is struck by the intelligence and independence of the heroine, who is one of the orphans. Without divulging his name he arranges to have her sent to college. She imagines him to be an old man with long legs because she had once seen his shadow on a wall, and nicknames him Daddy Long Legs. He attends the college graduation exercises from which his niece is graduating and there he is introduced to the heroine. Without knowing that he is her benefactor she falls in love with him. He is so charmed by her that he, too, falls in love with her. He often visits her. In one of these visits he is told by a young boy, who is in love with the heroine, that she had promised to marry him. But this was not true as the heroine thought of the boy merely as a good friend. The hero is heart-broken and leaves without seeing her. He goes to Europe and two years later he returns and visits her on her graduation day. Not knowing what her young friend had said, she thinks that because she is an orphan the hero does not consider her good enough to marry, and when he tells her he cares for her she tells him that the same barrier exists. He leaves without clearing up the misunderstanding, but later learns that the boy had been lying. The heroine eventually learns that he is her benefactor. After everything is explained they are united.

The plot was adapted from the stage play by Jean Webster. It was directed by Alfred Santell. In the cast are Una Merkel, John Arledge, Claude Gillingwater, Sr., and others. The talk is clear.

Excellent for children and for Sunday shows.

NOTE: See the editorial page for the substitution facts.

"The She-Wolf"

(Universal, rel. date not yet set; running time, 90 min.)

There is an unusual portrayal of a domineering woman in this picture that is very striking and at times amusing. The picture has human appeal and pathos, for under this woman's cold exterior, she has a real mother's love for her children. There is one powerful scene; it is where a man wagers her a fortune that her son does not love her but thinks of her only in terms of money. She feels sure that her son is true to her, and remains hidden behind a screen while this man tries to make her son admit that he does not love his mother. She wins. But the picture needs a little trimming for at times the action is too slow:—

The story centers around a woman, a Wall street wizard, who had amassed a fortune. She treats everyone, including her children, in a gruff manner but in so doing her purpose is to bring out the fighting spirit in them.

The story was adapted from the play "Mother's Millions" by Howard McKent Barnes. It was directed by James Flood. May Robson plays the role of the mother. Others in the cast are James Hall, Lawrence Gray, Frances Dade, Edmund Breese and Lillian Harmer. The talk is clear.

Good for children and for Sunday shows. (1931-32 picture.)

"The Vice Squad"—with Paul Lukas and Kay Francis

(Paramount, June 5; running time, 78 min.)

An unpleasant story, even though it has been produced well and the players are capable. Although the audience may sympathize with the hero at first, the profession he is forced to choose is so low that one loses respect for him. Circumstances force him to become a stool-pigeon in the Vice Squad, and to frame innocent girls who are arrested and later, because of the corrupt system, convicted. One feels that if he were a real man he would fight against doing such work and take the consequences. There is a very depressing incident at the beginning of the picture. It is where a young woman is shown deliberately committing a murder by running her car over a police officer in order to escape becoming involved in a scandal:—

The hero and a woman companion who is infatuated with him, while out driving at night, stop the automobile to talk. A police officer approaches them and demands their names. The hero steps out of the car to argue with the man and the woman desperate and fearful of a scandal, runs over the officer and kills him. Another officer, head of the Vice Squad, comes along and finding the hero arrests him. He refuses to divulge the woman's name. The officer tells him that he won't bring any charges against him if he will become a member of the Vice Squad and frame women, but if he refuses he will bring murder charges against him. He chooses the Vice Squad, which means his breaking away from his sweetheart and his brilliant career. Disgusted with himself he becomes drunk most of the time. While in an intoxicated condition one night he tries to commit suicide and is saved by a young girl who had seen him often in a speak-easy. She takes him home and discovers that he is ill. She stays with him several days and nights and brings him back to health. He becomes interested in her. His former sweetheart finds him and tells him he must start all over again and become a man. He is overjoyed and says he will. But he finds out that the girl who had helped him had been framed, and not willing to see her go to jail he testifies for her and reveals his part in the Vice Squad. The heroine leaves him. The young girl is freed. He finds out that he loves this girl and that she loves him and they are united and ready to start out in life together.

The story was written by Oliver H. P. Garrett. It was directed by John Cromwell. Helen Johnson, William B. Davidson, Rockcliffe Fellowes, Esther Howard and others are in the cast. The talk is clear.

Not suitable for children or for Sunday show.

"Transgression"

(RKO, July 11; running time, 65 min.)

Heavy-handed, old-fashioned melodrama. Although there are some very good names in the cast, including Kay Francis, Paul Cavanagh, Ricardo Cortez and Nance O'Neill, the picture fails to click. The fault lies chiefly with the director, Herbert Brenon, who has taken an ordinary triangle story, produced it with slow action, wasting time on details that do not matter, and giving the spectator the fatal opportunity to see what is coming next. Miss Francis, who has done excellent work in other pictures, is "stagey," and fails lamentably to make the heroine convincing. Not one of the characters commands any real sympathy. A foolish wife (heroine) falls in love with the villain, while her husband (the hero) is away for a year on business. The villain is killed by the father of a young girl whom he had seduced. The heroine then returns to the hero, and he forgives her without ever finding out exactly what it is he is forgiving. Such a situation is possible in real life; but it is so unusual that it can never be convincing in drama unless it is done with far greater ability in direction and acting than is shown here. The whole effect is artificial; in fact, some of the action and dialogue may provoke laughs, instead of serious response.

The story is from the novel, "The Next Corner," by Kate Jordan. In the cast are John St. Polis, Adrienne d'Ambricourt, Cissy Fitzgerald, Doris Lloyd, and Augustino Borgato. The talk is clear.

Not for children. (Not a substitution.)

"The Lady Who Dared"—with Billie Dove

(First National, May 29; running time, 53½ min.)

Not a bad picture although there is nothing in it to excite any one. There is some suspense in some of the situations and the heroine, impersonated by Billie Dove, arouses mild sympathetic interest because of her predicament. The heroine's husband, impersonated by Sidney Blackmer, is

not sympathetic. He allows business cares inexcusably to neglect his wife. Conway Tearle, the smuggler, arouses some sympathy by his self-sacrifice:—

Billie Dove, heroine, wife of Sidney Blackmer, American Consul in a city of a South American country, feels neglected. Her visit to some would-be friends, but really smugglers, involves her in a blackmailing situation. One of the confederates (Conway Tearle), a gentleman at heart but forced to do ungentlemanly things because of the power exercised over him by the woman head of the smuggler band, allows himself to be photographed while making an attempt to kiss Billie Dove. Miss Dove realizes that she had been made their victim and sets out to obtain the photographs and the negative before the blackmailers had carried out their threats to deliver them to her husband if she should refuse to influence him to do their bidding. She succeeds but only with the help of Tearle.

The story is by Katherine Scola and Forrest Halsey; it was directed by William Beaudine. The talk is clear.

Of no interest to children and not an excellent Sunday show, even though it may be suitable. (Not a substitution.)

"The Two Gun Man"—with Ken Maynard

(Tiffany, May 15; running time, 60 min.)

A good Western with plenty of action. The followers of Western melodramas will find thrills for there are two fierce fist fights, a good deal of shooting and exciting horse riding. The spectator is held in suspense to the very end, where the hero is surrounded by the villain's gang:—

The villain's company, cattle owners, invade the country, using all the land for their cattle, keeping the ranch owners subdued by the aid of two gun men. The hero and his pal, supposedly two gun men, refuse an offer from the villain to join his gang. Instead they join up with one of the ranch owners. The hero falls in love with the owner's daughter (heroine) who reciprocates his affection. One of the men on the ranch is a member of the villain's gang and is secretly working against the ranch owner. He shoots the foreman of the ranch and arranges things so as to cast suspicion on the hero. But it develops that the hero is a United States Deputy Marshal and was out to get evidence against the villain and his company. He finally accomplishes this and with the aid of his pal he manages to round up all the gang and procure his evidence. He is thereby able to prove his innocence and declare his love for the heroine.

The story was written by John S. Natteford. It was directed by Phil Rosen. In the cast are Lucille Powers, Charles King and others. The talk is clear.

Not unsuitable for children or for Sunday show. (Not a substitution.)

"Lover Come Back"

(Columbia, June 6; running time, 68 min.)

It is a shame that Columbia should take a young actress such as Betty Bronson, who appears as if she had just left her mother's arms, and put her in an immoral role—that of a deceitful wife. It is lack of good judgment and of good taste. As a matter of fact there is very little that is appealing in this picture as none of the characters arouse much sympathy, and the story is not pleasant:—

The hero, after having lived with the heroine, becomes infatuated with a young girl who appears to be sweet and innocent, but who in reality is a scheming, weak person. He deserts the heroine and marries the girl. The heroine, in despair, becomes the mistress of her employer, for whom the hero works. The hero is disillusioned when he returns from his honeymoon and finds this out about the heroine. The hero's wife, desiring luxury, becomes involved in an affair with his employer. Because of this the hero is made a partner in the firm, thinking that this was done because of his ability. He is sent out of town very often and he finally becomes suspicious. The heroine learns of all this. Realizing that the hero was about to discover his wife's infidelity she rushes to the country where she knows his wife and partner are staying together, in order to warn them. But she is too late for the hero arrives and discovers them all there. He realizes the great mistake he had made and together with the heroine he leaves for Reno to obtain a divorce and then to marry the heroine.

The story was written by Helen Topping Miller. It was directed by Erle C. Kenton. In the cast are Constance Cummings, Jack Mulhall, Jameson Thomas, Fredrick Santley and others. The talk is clear.

Not suitable for children or for Sunday show. (Not a substitution.)

MINIMIZING THIS WEEK'S BUSINESS BY ADVERTISING NEXT WEEK'S

In addition to revolting against "sponsored" advertising films, and advertising concealed in features, the public has grown sick and tired of another form of advertising in the theatre: the trailers, which herald coming attractions. It used to be the practice to show simply one trailer on a forthcoming picture; but now many exhibitors give a whole section of their exhibition time to one trailer after another, telling about the entire program of the week that follows. The thing has become a nuisance to the public; many patrons resent it; they feel that they have paid their money to be entertained—not to be advertised to, even when the advertising is confined to informing them about coming attractions.

This foolish practice was started by some of the big chains; many exhibitors fell in line, thinking they were wise in "following the leader." But often people who seem to be leaders are not leaders at all; they make serious mistakes, and in the operation of the big chains so many blunders have been made that it will not do to look up to them as the last word in theatre management.

When you clutter up your screen with a mass of trailers, you are minimizing the importance of the current week's entertainment. You are, in effect, saying, to your patrons, who have paid money to see your show: "This week our pictures may not be so good, but just look at what we have coming next week!" And when this abuse is continued week after week, you are weakening your grip on your public. They cease to pay any attention to the advertising message in the trailers, which tell them that every coming picture is "great!" "wonderful!"

It would be far better to concentrate your advertising in the newspapers, timing it so that you will get the utmost revenue possible out of the pictures you are showing the current week, instead of minimizing them by talking about the pictures of the following week before the time is ripe. Make it a point also to use no more than one trailer a week so that the picture advertised may stand out; for if you use advance trailers for every picture you are to show, all pictures look alike to your public.

THAT SCORE CHARGE!

The score charge has been reduced to the minimum by almost every company; the average charge to subsequent run accounts and to theatres in the smaller cities and towns is around \$2.50.

Though this is, we must admit, a gain, it is not the gain that this paper fought and hoped for; the score charge must go—there is no excuse for its existence.

In order to prove to you that the score charge has no right to live, let me remind you of what was printed in these columns before: the producers pay to the owners of the copyrighted musical compositions two and one-half cents per seat per year for every one of the theatres in which their films play, the minimum amount paid to such owners being \$100,000. In other words, if your theatre has, for the sake of illustration, five hundred seats, Paramount, if you show Paramount films, pays to the owners of the copyrighted music \$12.50 each year. And so does Metro-Goldwyn-Mayer, or First National, or Warner Bros., or any other producer whose films you use.

But even though a producer pays for the right to record copyrighted music only \$12.50 for you, he asks you to pay \$2.50 a show for score. If you should happen to change your bill three times a week, you pay him \$7.50 a week, or \$391.00 a year. The least one may say about it is that it is an outrageous charge.

At the Atlantic City conference held last year, some film executives admitted the unfairness of this charge and expressed a willingness to drop it but they would not do so as long as Warner Bros. refused to join them.

The fact that Warner Bros. and First National were unwilling to drop the score charge should not be a deterrent to the other producers since they have recognized the injustice of such a charge. Let them drop it at once and they may rest assured that those two companies will have to follow suit; for if they do not do so, many exhibitors may refuse to buy their pictures. There is, however, no danger that Warner Bros. and First National will keep on demanding a score charge if the other producers should drop it; they, too, will drop it.

THE ECHO OF THE CRUSADE AGAINST FILM ADVERTISING HAS NOT YET DIED DOWN

Clippings and letters congratulating the writer for the victory against "sponsored" screen advertising continue to come in.

Some of the letters should be read by every independent theatre owner as well as by the film companies, for they reveal the sentiment of the newspaper publishers unmistakably.

Mr. H. R. Palmer, Dramatic Editor of *The State Journal*, of Lansing, Michigan, writes me as follows: "This is just a word to advise you that *The State Journal* hereafter will refuse to print reviews of any pictures shown in Lansing theatres in which there is any evidence of advertising. This move, we believe, is in line with your campaign to eliminate sponsored advertising from the screen. Notice of the intention of *The State Journal* has been served upon managers of all theatres here. . . ."

Mr. Talbot Patrick, Editor of *Goldsboro News-Argus*, of Goldsboro, North Carolina, has sent two tear sheets of his paper containing articles on the subject.

The East St. Louis Daily Journal, of East St. Louis, Illinois, has sent me a clipping of an article against the practice.

Mr. Geo. Willits Parker, Editor and Publisher of *The Tuckerton Beacon*, of Tuckerton, N. J., has informed me that he has written several editorials against the practice.

Mr. James Cowan, of *The Dickinson Press and Recorder Post*, of Dickinson, North Dakota, asks me to furnish him information of the pictures that contain advertising.

Mr. C. H. Leonard, of the *Gainesville Register*, Gainesville, Texas, has sent me a clipping of an editorial he has written on the subject, in which he copied from HARRISON'S REPORTS and from the letter that I sent to all the newspapers.

Mr. Henry M. James, Editor of *Hudson Daily Star*, Hudson, New York, has sent me a clipping of a long and strong editorial he has written against this abuse.

Mr. Alfred G. Hill, of *The Fort Collins Express-Courier*, of Fort Collins, Colorado, writes: "I appreciate very much the fight you have made in connection with advertising in the movies, and would like to keep in touch with your efforts."

Mr. Leon H. Walter, Managing Editor of *The Oil City Derrick*, of Oil City, Pa., has sent me a clipping of an editorial in which he pays me a personal tribute for having taken up this fight. "It takes leadership to get anywhere," states the editorial. "If it were not for P. S. Harrison, publisher of HARRISON'S REPORTS, a motion picture service, the newspapers would not have been led into a fight which finally compelled the producers to give up sponsored screen advertising."

Mr. Fred E. Smith, of the *Newburyport Daily News*, Newburyport, Mass., has written me as follows: "Congratulations on the success of your fight against the lowering of the tone of moving picture shows . . . You are entitled to the gratitude and the congratulations of the entire newspaper fraternity."

Mr. Ted Teterick, formerly an exhibitor, now advertising manager of the *Blackwell Tribune*, Blackwell, Oklahoma, sends his congratulations. "Your relentless vigilance against screen advertising should be deeply appreciated by every newspaper organization," he wrote me.

Mr. Henry M. Hall, of *The Jamestown Journal*, Jamestown, N. Y., writes me: "We join in congratulations and thanks to you for the success of your campaign against sponsored screen advertising. We join in the advice of Mr. Frank E. Tripp not to relax your vigilance to prevent a return of the earlier policy."

Mr. T. M. Callahan, General Manager of *The Daily Advertiser*, of Lafayette, La., writes: "Sincere congratulations. You conducted a great fight. The theatre-goers and the newspapers are indebted to you."

Mr. Paul de Saint Georges, Dramatic Editor of *Lepetit Journal*, of Montreal, Canada, informs me that the article in that paper against screen advertising was written by him. This paper thanks him for this information.

The Jersey City Journal, of Jersey City, N. J., has joined the crusaders with a strong editorial against the practice.

Mr. Frank Parker Stockbridge, Editor of *The American Press*, of New York City, writes me as follows: "Thank you for sending me copies of your HARRISON'S REPORTS. I find a great deal to interest me in your attack on advertising in the movies."

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THE ANTI-BUYING CAMPAIGNS

In several zones there have been instituted by the exhibitor organizations anti-buying campaigns that have brought film sales to a standstill.

Prominent among such zones are Detroit, Philadelphia, Des Moines (with Omaha), and Minneapolis.

In Detroit, Mr. Richey aroused the exhibitors through the organization's Bulletin, and with the *Forecaster* reviews. In Philadelphia, Mr. Lewen Pizor is urging the exhibitors not to buy before they give a chance to the *Forecaster* to make a complete survey of the film situation, from the point of view of quality and of sales methods of the various organizations. Mr. Lester Martin, secretary of the two organizations (Iowa and Nebraska), has been carrying on his campaign through the organization's bulletins, using as an aid the *Forecaster* reviews. In Minneapolis, W. A. Steffes has been doing his work through the organization's bulletins.

Other organizations are carrying on such campaigns with good results. It is all for the good of the exhibitors, for they will thus be given an opportunity to make a better study of the situation and will have a better idea about pictures and about sales policies.

This paper, too, urges the exhibitors to go slow about buying pictures this year. Let us first know what the producers have to offer before you buy their products. And the only way for you to know what they have to offer is information. Such information, *The Harrison Forecaster* is supplying to those who have subscribed to it, or to those whose organization has secured a franchise for the rights to this information for the entire membership of the organization.

While talking about *The Harrison Forecaster*, allow me to reproduce what Mr. Richey said in his Allied bulletin when I announced the foundation of this service:

"To our desk this morning comes a most interesting announcement from Pete Harrison. I don't know how many exhibitors in Michigan get HARRISON'S REPORTS; I guess most of them and to them this will be a repetition. To the few who don't let me say that nowhere could you invest \$15.00 per year more profitably than by subscribing to HARRISON'S REPORTS. If you want the low down on substitutions just see his latest issue.

"But what I started to say was that he is bringing out *The Harrison Forecaster* a service to let exhibitors know both in advance of the buying season and regularly during the year, the lowdown on the stories that are to be released or selected for production, what their possibilities are as features, etc., material interpreted by the most uncanny picker of pictures for their values in the business. The price isn't announced but I don't care what it is, it should give the exhibitors who subscribe for this service information that will be worth thousands to them during the year. It is an excellent idea, Pete! I hope it will be successful. You've picked a big job. . . ."

And just to prove that he believed what he said about the *Forecaster*, he called me up over long distance and made immediate arrangements for the rights to this service for the members of his organization. And he now tells me that it is turning out to be just what he expected.

Lewen Pizor, President of the Philadelphia organization, Lester Martin, of the Des Moines and of the Omaha organizations, and Ed Levy, of the New Haven organization, too, recognized the value of this service and have obtained a franchise. Some other organization secretaries are waiting for the approval of their boards of directors.

By August 1, there should be a *Forecaster* in the hands of every independent theatre owner. It is the only means by which an exhibitor will be able to buy RIGHT. In former years, buying was done blindly; the salesman would tell an exhibitor that every one of his pictures would be a knockout and the exhibitor was compelled, for lack of in-

formation, to accept the salesman's word. He could not do differently. With *The Harrison Forecaster* functioning now in full force, it is no longer necessary to buy blindly.

The Harrison Forecaster is "The Eyes of the Exhibitor." Subscribe to it. Send whatever amount of money you think such a service is worth to you. If after you buy your pictures you feel that you have paid too much for the information, just tell me what refund you desire and a check will be sent to you by return mail; if you find that you have not paid enough, send me whatever additional amount you feel like sending. I leave the matter entirely to your sportsmanship.

MGM'S SHORT-SIGHTED SALES POLICY

During the past season there have been many protests against the Metro policy of taking out ten pictures and getting increased percentage for them, according to the terms of their percentage deals with exhibitors. Whereas generally exhibitors paid 25 per cent, in the case of those ten, the payment was 35 per cent.

Along the same lines it is known that affiliated theatres get their Metro product at 20 per cent and the specials at 25 per cent. The injustice to the independent theatre is apparent. There is no reason why the independent should pay more than the chain. He represents the bulk of the accounts, and is entitled to at least the same treatment. But Metro among others refuses to entertain this thought.

Furthermore, the injustice of the practice is apparent since Metro will not designate these specials when the season's product is set. When each picture comes along, Metro sizes up its box office value and if it is of 'special' worth, it is immediately put in the higher percentage class. *Metro will not gamble with the exhibitor.* It wants to be protected.

There is no provision for the weak "sisters"—the Metro pictures that are flops at the box office, of the nature of "The Great Meadow," "Good News," "Stepping Out" and others. When these die at the box office, there is no rebate for the exhibitors, but just the same when a special comes along, offering a real opportunity to get back some of the losses, the exhibitor must pay 35 per cent. The system is unfair.

Naturally, with a good average of product this season, Metro is cocky. But its product looks good only because the other companies fell down considerably. If their product attained a high average, Metro would not stand out quite so well.

One thing each exhibitor can do is protest against the block-booking policy of Metro. The exhibitor is made to take shorts with the features, and Metro shorts are sold at one of the highest prices in the business. What became of the 'cease and desist' order against block-booking?

Metro is supposed to have banned block-booking of shorts with features, but reports reaching me indicate that this policy continues. It is this shortsightedness that prevents Metro from getting into more theatres through the country. With a few exceptions, they insist on one with the other. By selling either separately, they could get a greater revenue.

If Metro really had the interests of the exhibitor at heart, it would offer a plan whereby the exhibitor could get an adjustment on the "palookas." For every poor picture, Metro should allow a cut in percentage from 25 per cent to 20 per cent. This would still guarantee Metro a greater return and would be an indication that the company recognizes the plea of the independent exhibitors for fair dealing.

No company was ever stronger than its customers. If Metro should continue this practice, it will learn that the company that gets the best returns gives the best treatment to its customers.

"Chances" with Douglas Fairbanks, Jr.*(First National, July 18; running time, 71 min.)*

An interesting and well produced war drama. But the romantic side of the story is depressing for the reason that two brothers, who were always the best of pals, fall in love with the same girl. This brings bitterness into their relationship and eventually deep sorrow and death for one of the brothers. The war scenes are effective, and the hero wins the spectator's sympathy by his love for his brother, and by his courage, towards the end of the picture, when he risks his life to save that of his brother, who deliberately stayed behind to be killed, and who had been wounded, dying as a result. This scene is particularly touching. The action takes place at the front during the World War and in London:—

The hero and his brother, both officers in the English Army, while on leave and visiting their mother, meet the heroine who used to be one of their playmates and who had been away for several years studying art in Paris. They both fall in love with her. She favors the hero and they declare their love for each other. When the hero, however, finds out that his brother is madly in love with her he decides to sacrifice himself for his brother's happiness. The heroine is enraged when the hero pays attention to other girls and in a fit of jealousy she promises to wait for the brother until he returns from war. The two boys leave for the front. Eventually the hero is given a leave and accidentally meets the heroine, who had been driving an ambulance. They declare their love for each other again and the hero promises to reveal all to his brother when he returned to the front. When the hero returns to the front his brother discovers a picture of the heroine, with a loving inscription on the back of it. He thinks it is meant for him and is completely disillusioned when the hero tells him that is not the case. He bitterly accuses the hero of having played him false. While they are out on the battlefield he purposely puts himself in the way of danger and is wounded. The hero risks his life to save him and when the brother sees this he forgives him. The brother dies and the hero loses an arm. He returns to London and is united with the heroine.

The plot was adapted from the novel by A. Hamilton Gibbs. It was directed by Alan Dwan. In the cast are Anthony Bushell, Rose Hobart, Mary Forbes, Holmes Herbert and others. The talk is muffled at times.

Not unsuitable for children or for Sunday show.

Substitution Facts: According to the work sheet, "The Honor of the Family" (No. 607), which was the original title, was to have been founded on a story by Honore de Balzac, with Walter Huston as the star. Since the finished product is founded on a story by A. Hamilton Gibbs, and Walter Huston is not in the cast, it is a story and star substitution and you are not obligated to accept it.

"I Take This Woman" with Gary Cooper and Carole Lombard*(Paramount, July 4; running time, 74 min.)*

There is a great deal of human interest in this picture. But it does not affect one as it should. There is just one trouble with it; it is somewhat illogical. It is hard for an intelligent person, for example, to believe that a society girl would marry a cowhand and live with him for an entire year before she finds out that she cannot stand that life any longer. In real life, a girl of this heroine's type would not have lived in that squalor, among the calves and the cows, even for one day. Even the closing scenes, where she is shown leaving the comforts of her father's home and going back to the hero, fail to ring true. There will be, of course, many picture-goers that will be affected by the heroine's self-sacrifice; but on the whole Paramount made a picture that will please neither the high-brows nor the low-brows—the high-brows will not like the filth of ranch life, and there is not enough action to please the rank and file:—

The heroine, a wealthy society girl, is sent to a ranch out West by her father because of the wild life she had been living. There she meets the hero, a cow-puncher, and decides to make him fall in love with her. But she falls in love with him herself. In order to fight against it she prepares to leave for the East. Just about to board the train, he kisses her. This makes her stay and they are married. He has a cattle ranch that is run down and needs a great deal of attention. They both work very hard and the life eventually becomes unbearable for the heroine. On a pretext that her father is ill she leaves for the East. Once there she writes a letter to the hero telling him she

is through. But he comes East to find out about things himself. He had given up the ranch and joined a circus as a daredevil rider. After telling him that she wanted a divorce, she realizes that she still loves him and follows him to the circus. He meets with an accident which means that he will have to give up daredevil riding. She pleads with him to go back to the ranch with her and he finally consents.

The plot was adapted from Mary Roberts Rinchard's story "Lost Ecstasy." It was directed by Marion Gering and Slavko Vorkapich. In the cast are Helen Ware, Lester Vail and Charles Trowbridge. The talk is clear.

Not unsuitable for children or for Sunday show.

"In Old Cheyenne" with Rex Lease*(Sono Art, May 26; running time, 60 min.)*

Fairly entertaining Western. Although the story is just like most of them, there is some excellent horseback riding, such as breaking in wild horses, and the usual fast riding done by both the hero and the heroine. The hero wins the audience's sympathy because he is unjustly accused of stealing horses from his employer's ranch:—

The hero and his pal accept positions on a ranch. The owner, an old friend of his father, tells him that his horses are being stolen but they cannot trace the thief. The hero acts as night watchman. The villain, manager of the ranch, is the head of the gang of thieves. He has the hero's coffee drugged and while he is asleep they steal the horses. The hero is accused of having become drunk and neglecting his job. He is discharged, but he feels that probably that is the best thing for then he can trace the thieves. His only regret is that the heroine, the owner's daughter, should think ill of him, for he is in love with her. He eventually finds the trail of the thieves, gets his evidence against the villain and is forgiven by the heroine.

The plot was adapted from a story by Arthur Hoerl. It was directed by Stuart Paton. In the cast are Dorothy Gulliver, Jay Hunt, Harry Woods and Harry Todd. The talk is muffled at times. (Not a substitution.)

Suitable for children and for Sunday shows.

"The Night Angel" with Frederic March and Nancy Carroll*(Paramount, July 4; running time, 72 min.)*

It is evident that Edmund Goulding, the author and director of this picture, was more interested in the artistic outcome than in the story material, for with the exception of the atmospheric settings, the story is very weak and at times even boring. There is little that the characters do to arouse sympathy, excepting perhaps for the hero's mother and sweetheart, who are both considerate and able to sacrifice themselves for others. The story lacks charm, and therefore is unsuitable for Nancy Carroll; and it is sordid. The fact that the hero (Frederic March) is forced to murder a man gives the story an unpleasant finish, even though he commits the murder in self-defense:—

The heroine is the daughter of an impoverished Countess who runs a disreputable cafe in the city of Prague. The hero, public prosecutor of the city, has the mother arrested and sentenced to prison for two years. The heroine is forced to enter a hospital as a nurse or otherwise she would be put in a reformatory. The hero becomes infatuated with her, although he is engaged to a girl in his own class, but she repulses him. Her mother is finally released from prison and she is permitted to go back to the cafe. The hero finds that he cannot keep away from her and goes to the cafe to see her. He declares his love and she tells him that she, too, loves him, but that he must go away. He returns. The bouncer in the cafe, a big, husky brute, is in love with the heroine. He decides to make a fool of the hero. He drugs his drink and puts him on an iron horse in the public square. The heroine rescues him and takes him to her room where he stays all night. He tells the heroine that he will return for her and take her away from the cafe. He is about to enter a cab when he hears her scream. Rushing back to her room he finds the bouncer, who is drunk, in an ugly mood. In a moment of self-defense he kills the bouncer. At the trial the heroine testifies for him and he is acquitted. His sweetheart realizing that he loved the heroine, releases him.

The story was written and directed by Edmund Goulding. In the cast are Phoebe Foster, Alison Skipworth, Alan Hale, Hubert Druce and others.

It is not suitable for children. At any rate they will be bored with it. Not suitable for Sunday show.

"Just A Gigolo" with William Haines

(MGM, June 13; running time, 65 min.)

Only a fair comedy. Although it is produced well and William Haines gives a more restrained performance than in any of his other pictures, yet he does not win the audience's sympathy because of his deceitful disguise as a gigolo. He is, in reality, an English lord, and, in order to evade marriage with the heroine, enters into a bet with his uncle that he can seduce her. Most of the action concerns itself with his efforts to bring about such a situation. Although there are situations that provoke much laughter, the theme is "sex," at times bordering even on vulgarity:—

The hero, an English lord, who had been living a wild life, having many affairs with women and incurring debts, is warned by his uncle that he will not pay any more of his bills. He tells him that he must marry and settle down, otherwise he will disinherit him. The uncle mentions the heroine's name as the girl he wants the hero to marry. The hero wagers with him that he can probably seduce the heroine as he has other women, but that if he cannot he will marry her. He poses as a gigolo and is engaged by the heroine as her dancing partner. He tries to win her affection but he is unsuccessful. The last day of his bet he suggests that she spend the evening with him at an inn. She refuses and he is elated because he had fallen in love with her. But the heroine discovers his true identity and decides to teach him a lesson. She sends for him and they go away to the inn together. But before the evening is over she tells him that she knows his identity and tells him also what a cad she thinks he is. He is overjoyed to find that she is a decent girl and everything is explained and they are united.

The plot was adapted from the stage play "Dancing Partner" by Alexander Engel and Alfred Grunwald. In the cast are Irene Purcell, C. Aubrey Smith, Charlotte Granville and others. The talk is clear.

Not suitable for children or for Sunday show.

"THE HARRISON FORECASTER"

The exhibitor who will buy pictures this year without learning beforehand what he is to buy deserves neither sympathy nor pity. From this class are, of course, excluded such exhibitors as are surrounded with severe competition and are compelled to buy pictures at the exchanges' own terms. But even these will profit considerably by reading the *Forecaster* reviews.

Gangster pictures are, according to the *Forecaster* division of this office, mostly absent from the coming products; or, at least, as far as the pictures that are to be founded on either books or plays are concerned. But their place has been taken by the filthiest, vilest sex stories that have ever been used in the motion picture industry. I have often been tempted to copy some of the language of the books, but my temptation lasted only up to the point of actual printing; my mind then changed, for I have too much respect for the feelings of my readers to carry out my purpose, even though my motive was constructive.

One of such cases is the Columbia picture that is to be founded on the Wilson Collison's novel, "Blonde Baby." I am reproducing it herewith, with the dirtiest parts of the dialogue, which I had set up with the purpose of reproducing them, deleted.

So far there have been only three pictures reviewed from the Columbia 1931-32 product, and I may say that all three are purely sex stories, with hardly any redeeming characteristics.

"BLONDE BABY"

(Announced by Columbia)

Type of Story: Sex Romance. Novel, by Wilson Collison. Sale: Fair. Locale: New York City. Star, Cast and Director: Not announced.

The Story in Brief

Cassandra leaves her home at Brian, a "hick" town in Ohio, and goes to New York in search of a position. Her first position, that of a cashier in a restaurant, ends when the manager insists on raising her skirt and squeezing her leg. Cassandra quits her position, informing the manager that, as her father was a doctor, she knows more about sex matters than does he, and states to him that, if she would ever give herself up to a man, it will be, either to the man she loves, or to the one who is willing to pay her what she is worth, for she assures him that she is a virgin, and as virgins are a novelty nowadays they come high.

She is picked up in the street by a good-looking young man, named Dexter, driving an automobile. He tries to flirt with her but changes his manners when Cassandra

talks plainly to him and thereafter he acts decently, even though he is full of gin. He drives her to her rooming house and bids her goodbye.

Cassandra obtains a position as a model at Andre's establishment on Fifth Avenue. Gladys, a sophisticated blonde model, making money on the side entertaining men, is kind to Cassandra and the two become friends. Dexter, accompanied by his wife, visits Andre's. While Mrs. Dexter is buying a gown, Dexter talks to Cassandra in a friendly way. Later he telephones to her, asking her to dine with him. She accepts the invitation.

Gladys lends Cassandra fine clothes to go to Dexter. Dexter takes her for a drive and afterwards leads her to his apartment. There the two have several cocktails, after which Dexter kisses her, although he makes no attempt to seduce her.

Gladys takes a day off and telephones to Cassandra to call on her immediately. Cassandra finds her drinking whiskey and apparently feeling unhappy. Gladys informs her that she is going away, and asks her to live in her apartment until she returns. Cassandra consents. Gladys becomes so intoxicated that Cassandra puts her to bed.

The following day Gladys leaves and Cassandra moves into the apartment.

Established in her temporary home, Cassandra entertains Dexter at dinner, after which she accompanies him to his apartment. Dexter informs her that he is separated from his wife; she is in love with some one else and wants a divorce. He sees her home and kisses her goodbye. Cassandra admits to herself that she is desperately in love with Dexter.

News comes to her that Gladys is dying at a Westchester hospital and is asking for her. It becomes known that Gladys, while intoxicated, tried to wreck the automobile she was driving with the intention of committing suicide. Dexter drives Cassandra to the hospital where she finds Gladys dying. She is recognized by the dying girl, who expires in her arms.

Cassandra meets Gladys' lover, Jim Ashby, a married man. Later she goes to Dexter's apartment and sleeps with him. Mrs. Dexter and two men, employed by her as witnesses, surprise them. Thus Mrs. Dexter obtains the necessary proof, on the strength of which she applies for a divorce. Dexter arranges to marry Cassandra when the divorce is granted.

Facts

"Blonde Baby," the Wilson Collison novel on which the picture is to be founded, is told in the form of letters, written by the heroine to her mother. By this means, the heroine details all her New York experiences. The book had a fair sale among those that read sex fiction.

Comment

As a literary work, "Blonde Baby" is as coarse and as bawdy as has ever been printed. Not only is the plot vile; the conversation and the comments indulged in are foul. Here are a few specimens of dialogue:

"He looked down at my legs and grinned and said, 'Pretty!'"

"I said, 'Do you like them? I won a perfect leg contest in Brian, Ohio, once and was almost sent to Hollywood!'"

"Gladys said suddenly: 'Have you ever slept with a man, darling?'"

"'Why, no—I really haven't,' I said. . . ."

"'An honest to God virgin?' Gladys asked."

"She said: 'Don't you ever be a damned fool. Don't ever fall in love with a man. You sleep with all the God damned men in the world if you want to, but don't fall in love with one of them. . . . Oh, for Christ's sake, I'm full of nerves and philosophy.'"

The Editor's Opinion

It is doubtful if Columbia will put into the mouths of the characters any of this language—it will probably purify it. But no matter how much purification it may do to the dialogue, it will have a hard time purifying the acts and the thoughts of the characters. Perhaps it does not want to purify them but intends to allow as much of them in as it can without inviting the scissors of the censors in states where the censors know and do their work well. It is manifest that what induced Columbia to put this book into a picture was not its human appeal—for there is hardly any in it—but its sex appeal. Let the industry, however, beware, for it is unlikely that parents who spend many a year in agony trying to rear their children with clean minds will long tolerate such pictures. Dramatic material of this type will do to the moving picture what it has done to the stage—kill it. The profits from this sort of pictures is temporary; the harm permanent.

Appeal: To dirty minds. Children should be kept away from it.

RKO SUBSTITUTIONS

Through an oversight, the RKO substitutions were omitted in last week's analysis.

"BACHELOR APARTMENT:" As said in the April 25 issue, this is a substitution.

"MILLIE:" The original title of this picture is supposed to be "Heart of the Rockies," but it is not the same story for the reason that "Heart of the Rockies" was to be a story by Ben Hecht, whereas "Millie" has been founded on the well known novel by Donald Henderson Clarke. "Millie" is, of course, a good picture and in most territories has drawn well; therefore, an exhibitor gains by the change made in the story. But there are exhibitors who feel that it is not a good picture for their custom. These are not obligated to accept it.

"THE W PLAN:" This is being delivered in place of a Basil Dean production; but since it is not such a production an exhibitor is not obligated to accept it. Those exhibitors whose patrons like action pictures, however, would not be the losers by accepting it, for it has action and has been produced well.

"WHITE SHOULDERS:" This picture is being delivered for "The Iron Trail." Though both were written by Rex Beach, they are not the same story, for the reason that "The Iron Trail" is Rex Beach's well known novel of Klondike, whereas "White Shoulders" is a society drama.

* * *

In reference to these substitutions, let me say that one of the RKO executives with whom I spoke over the telephone could not understand why the exhibitors questioned the wisdom of his company to change stories when the pictures it delivers are, in his judgment, better than the pictures it promised.

The right to determine whether the picture RKO is offering to take the place of some other picture does not rest with one party alone; the United States constitution guarantees to its citizens certain rights. One of such rights is that no citizen shall be made to accept and pay for something he had not bought. When an exhibitor, therefore, refuses to accept "Millie," even though the picture may be better than the picture sold to him, he is within his rights. The RKO representatives may, if they so desire, attempt to convince the exhibitor that the picture they are offering is better than the one they promised to deliver and so induce him to accept it; but if the exhibitor should refuse to be convinced, RKO has no right to condemn him, for after all the exhibitor has to face his patrons day in and day out and if he should show them something they do not like he would be ashamed to look them in the face. "Millie" may be a good picture, but when an exhibitor insists that it is not suitable for his patrons the argument should end.

Some producers do not seem to realize that the exhibitor has rights which deserve respect. If the producer desires fair treatment from the exhibitor, he should treat the exhibitor fair; he should, for example, inform him that the picture he is offering is a substitution. But RKO had done nothing of this kind—it said nothing about changing some stories and attempts to deliver to its customers pictures they had not bought. An act such as this is neither ethical nor fair.

When is the moving picture business going to adopt better ethics? The producers have been complaining against the exhibitors for unethical and unfair acts; why don't they show the way?

LACK OF GOOD PICTURES DEMORALIZING THE MOTION PICTURE INDUSTRY

Recently the Paramount publicity department issued a statement to the newspapers informing the public that the Rialto Theatre, owned jointly by Paramount-Publix and United Artists, would shut down for several weeks for lack of good product.

The impression created in the industry by this statement was naturally painful, for it considered such a statement to the public ill advised, for its effect was to make people believe that there is lack of good pictures, with the result that they would keep away from the picture theatres.

In an effort to offset the harm that was already done by such a statement, Paramount issued another informing the public that the Rialto would be kept open with "revivals." But this statement, in the opinion of this paper, made matters worse, for showing old pictures is not an assurance to the public that the quality of the new pictures would be improved.

The Paramount act is an amazing confession of incompetence on the part of the studios, not only of Paramount itself, but of most producers. Nothing that would have happened could reveal the pitiable condition the picture industry finds itself in, particularly in regards to production.

Though the statement was ill advised to the public, it comes at an opportune time as far as you, the independent exhibitor, is concerned. At a time when the producers are preparing to bombard you with great sales arguments in an effort to induce you to pay big prices for their films by making you believe that their pictures are going to be "bigger and better" than ever before, this statement will bring home to you the emptiness of their exaggerated statements. It is a life-saver for you, for when the salesman tries to talk big figures to you all you will have to do will be to smile.

The closing of the Rialto, or, to be accurate, the keeping open of it with old pictures, in spite of the fact that Paramount-Publix is in a position to lay its hand on the choice product of the land, is the most eloquent indictment of the factory method of picture production. It is a rebuke to Paramount's own production forces that is more forceful than the most forceful words could describe.

But let us not forget that there is a silver lining in every cloud. And this silver lining is the independent producers. Never in the history of picture production have the independent producers had a better opportunity than they will have during the coming season. There will be a scarcity of good pictures, and if they can produce such pictures they are sure to find a ready market, not only among the independent theatre owners, but also among the affiliated circuits. The affiliated circuits more so than the unaffiliated need good pictures. Their system is top heavy; their overhead back-breaking, and they must have good pictures to carry on. And they will buy such pictures from anybody when their own production forces cannot make them.

Here is the greatest chance in the lives of those who know how to make good pictures but who had no market for them heretofore.

THE MICHIGAN LEAGUE OF HOME DAILIES

35 E. Wacker Drive
Chicago, Ill.

June 13, 1931

Mr. P. S. Harrison
Editor & Publisher
Harrison's Reports
New York, N. Y.

Dear Mr. Harrison:

The work that you have been doing to discourage film producers from including advertising in their features and as special short reels should have the support of every newspaper publisher in the United States.

To show you what the publisher members of the Michigan League of Home Dailies think of your work, I am pleased to enclose a copy of the resolution that was adopted at their last regular meeting.

Yours very sincerely,

(Signed) H. Edmund Scheerer,
SCHEERER, INC.

* * *

"Resolved:

"Whereas, the public looks to motion pictures for entertainment, and pays admission for that purpose and

"Whereas, Various film producing companies are forcing sponsored film advertising and concealed advertising in feature pictures on the unsuspecting public and

"Whereas, publishers of daily newspaper-members of the Michigan League of Home Dailies are carrying the advertising of local motion picture theatres and of the features they show, and are interested in the welfare of their local theatres and want their advertising to be truthful and

responsible, and

"Whereas, P. S. Harrison, editor and publisher of HARRISON'S REPORTS has, in the publishers' opinion, been waging a fight against this practice, in the best interests of theatre owners, and the theatre public, it is

"Resolved: that the Michigan League of Home Dailies commends his work and suggests that he do not relax his vigilance and offers him its moral support."

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1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

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DRIVERS

The Metro-Goldwyn-Mayer sales forces are hard drivers this year—harder than they were last year. They are demanding still harsher conditions of the exhibitors.

Last year, for example, they stipulated in the contract that the exhibitor had to give them the right to designate ten Specials to be played at thirty-five per cent of the gross receipts, and twenty-five per cent for thirty-six pictures. This year they are demanding thirty-five per cent on twelve Specials, thirty-five per cent on the Marquee Five, the titles and stories of which they do not give but only promise that they will produce them in accordance with the "trend of the day"; and twenty-five per cent on the remainder. The Dressler pictures, too, have been declared Specials, the percentage to be determined by MGM at a later date.

The MGM exchanges sit, figuratively speaking, with a gun in their lap, telling the exhibitors that, if they don't like their terms, they can keep on going. The exhibitors dread to approach the exchanges.

Paramount in its hey day did not treat the exhibitors the way MGM treated them last year and is treating them this year.

What makes them assume such an attitude is the fact that their pictures last year were of better quality than the pictures of any other producer.

Looking over the pictures of last season, one finds that the Metro-Goldwyn pictures were not the best by merit but only by comparison; the other producers made so poor a product that the MGM pictures, because of their consistency as far as entertaining values are concerned, stood out. Had Paramount, Fox and others kept up their former level, the MGM pictures would not have stood so high.

But let us assume that the MGM pictures were of the highest quality that human ingenuity and skill could produce; this does not justify their attitude towards the independent exhibitors. Good will in this business is necessary and a lack of it a severe handicap. Just see what Warner Bros. went through last year and the year previously and you will fully understand what it means to be arrogant. In the hey days of their success, the Warner Bros. executives were despots. But when the quality of their product went down, one could shoot a cannon through their exchanges and yet hit nobody; to the exhibitors, the name alone was enough to keep them at a safe distance. They then realized what good will means, and are now exerting all they can to regain the friendship of the exhibitors. And the exhibitors, being generous, have forgotten. They are now receiving, as I understand, decent treatment from them.

If you want another example, you don't have to go very far. The Paramount product fell down "terribly" last year, in entertaining as well as in moral quality. "Vice Squad" might just as well have been named, "Traffic in Souls"; they tried to capitalize a notorious affair just as small independents used to do. It will be interesting to watch the results this year, particularly since their product, according to the *Forecaster*, has a large number of demoralizing sex plays.

Do you want another example? You are not compelled to go very far to find it either. Just look at United Artists.

Where is The General Film Company today? They, too, had the world by the neck.

One could go into history and find thousands of examples to show that even the mighty fall; it will perhaps bring them to their senses.

One cannot yet tell whether the MGM program this year will turn out to be as strong as that of last year. Assuming that it will be, this is the time for them to create

good will so that, if one of the coming years should happen to be "lean," they may depend on the exhibitor's good will to carry them over. This is a peculiar business; experience has proved that a company cannot keep sitting on the saddle forever and it will prove profitable to the Metro-Goldwyn-Mayer organization to show generosity and charitableness now.

THE ECHO OF THE SPONSORED SCREEN ADVERTISING CONTINUES

Mr. T. O. Huckle, Publisher of *Cadillac Evening News*, Cadillac, Michigan, writes me as follows:

"I was indeed glad to receive issues of your weekly reports, dating back to May 16 up to June 13. I did not know until I had gone through these of the wonderful fight you have made against "sponsored" screen advertising on the screen and I believe the newspapers of the country owe you a debt of gratitude. You are to be congratulated on what you have accomplished and am only too glad to state that we were one of the many, many daily papers who took an active part in drawing the attention of the public to what was going on.

"Again thanking you for this cooperation."

The ones that should feel grateful towards this paper for having led the crusade against sponsored screen advertising is not the newspaper publishers and all who are connected with the newspaper business, but the motion picture industry itself, in its entirety, because, if this abuse had continued half of the remaining theatres would be compelled to shut down for lack of patronage, for it is unthinkable that the American public would stand this abuse of their rights without a protest. And the only way by which it could protest would be to stay away from the theatres.

I am happy, however, to receive such a recognition from the papers for the small part that I played in this crusade. My only hope is that, with *Harrison's Contact*, the paper that I have founded for the purpose of conveying to newspaper editors accurate information about things in the motion picture industry, I shall be able to be of great service to the motion picture industry.

REGARDING THE RKO PATHE CONTROVERSY WITH EXHIBITORS

A. P. Waxman, Advertising Counsel of RKO Pathe, sent me the following telegram on June 16:

"Will greatly appreciate your giving a prominent display to this story in your next issue:

"Judge Hinckley, in Special Term of the Supreme Court, In Buffalo, New York, on Friday, June 12th, denied an injunction sought by Lahay, Inc., operating the Lafayette Theatre, Buffalo, to prevent RKO Pathe Distributing Corporation from permitting the showing of "Born to Love" in the Shea's Buffalo Theatre. Plaintiff sought to obtain the picture as one of those under the old agreement with the old Pathe company. The court rejected this theory."

"I am counting on your usual fine cooperation. Regards."

I wrote to Mr. Waxman informing him that I would print his telegram but asked him why he did not send me a similar telegram when Mr. Nathan Burkan, counsel for several New York exhibitors, obtained an injunction from Judge Valente, of Special Term Part One, of the Supreme Court, Borough of Manhattan, forbidding RKO Pathe from allowing these pictures to be shown anywhere after the RKO theatres had played them, unless they were first shown in the theatres that had contracts with old Pathe for their star pictures.

Mr. Waxman has not answered this question.

"The Woman Between"

(RKO, release in the fall; 1931-32 product; time, 73 min.)

This picture is produced well. But the story is in bad taste and not pleasant, for the reason that a father and a son are in love with the same woman, the father being married to her. The son is made to act like a cad because he tries to induce her to leave his father and to go away with him. And it is hard to sympathize with the father; he is an elderly man, married to a very young woman. The heroine arouses some sympathy because of her desire to do the right thing and of her ability to fight against her love for the younger man and stay with the man she was married to:—

The hero, upon hearing that his father had remarried, leaves home before seeing the woman. The heroine is unhappy because of this and because her husband's daughter dislikes her also. She runs a fashionable gown shop and goes away to Europe often. On her last trip back she meets the hero, who is under an assumed name, and they fall in love with each other. He follows her to the shop and she begs him to keep away because she is married. But that does not matter to him. He returns to his father's home and is shocked to discover that the heroine is his father's wife. But that does not stop him from making love to her and attempting to win her. The father, realizing that his wife is unhappy, makes plans to give up his business and buy a home in Europe there to live peacefully with the heroine. He is forced to go to Washington to arrange matters and the son takes advantage of his absence to induce the heroine to meet him and go away with him. Just as she is about to leave the house her husband returns and tells her all about his plans, and how much he loved her. She stays with him and is happy.

The plot was adapted from the play "Madame Julie" by Irving Kaye Davis. It was directed by Victor Schertzinger. In the cast are Lily Damita, O. P. Heggie, Lester Vail, Miriam Seegar, Anita Louise and others. The talk is clear.

Not suitable for children or for Sunday show.

"Smart Money" with Edward G. Robinson

(Warner Bros., July 11; running time, 81½ min.)

Although it is entertaining, because it is humorous, the humor and the talk are rough and the theme is demoralizing. Edward G. Robinson, who takes the role of a gambler, is held up as a hero, when he is shown cheating in card games and in the end killing his best friend in an argument over a woman, even though the killing was accidental. There are several unpleasant scenes; as, for instance, one showing Robinson kicking a woman out of his office. It is a picture primarily for men who might enjoy poker games and who will enjoy also, at least more so than women, the general low atmosphere of the picture. None of the characters arouses much sympathy. The heroine, who had been befriended by the hero, and who knew that he was in love with her, is of weak character. She is wanted by the police, and in order to avoid a prison term, at the suggestion of the police she "plants" some papers on the hero, causing his arrest and his conviction:—

The hero, a small town barber, is exceptionally lucky at gambling. His friends pool together \$10,000 and send him to the big city to participate in a big gambling game. He is taken in by some crooks who use marked cards to cheat him out of all his money. He swears to get even with them. He is backed up again, this time by some wealthy men. He joins in a game with these gamblers, this time using his own marked cards. He wins \$50,000. After that it is easy him. He becomes the owner of a fashionable gambling resort. Although the police try to obtain evidence against him they are unsuccessful. The heroine, who had been saved from death by the hero and who was loved by him is the eventual cause of his downfall and because of her he accidentally kills his best friend. He is sentenced to ten years in prison.

The story was written by Kubec Glasman and John Bright. It was directed by Alfred E. Green. In the cast are Evelyn Knapp, James Cagney, Ralf Harolde, Boris Karloff, Margaret Livingston and others. The talk is clear.

Not suitable for children or for Sunday show.

Substitution Facts: In the work sheet No. 323 is listed as,

"Under Cover, Adapted from the stage play of the same title." The author of this stage play is Roi Cooper Mcgrue and since the finished product has been written by Kubec Glasman and John Bright it is a story substitution and you are not obligated to accept it.

"Confessions of a Co-Ed"

(Paramount, July 11; running time, 73 min.)

Although it is produced well, this is not pleasant entertainment. None of the characters arouses any sympathy for they are all made to behave like cads. Intelligent people will be amused at the way college life is depicted here. One would think, judging from the gorgeous clothes the girls wear and their surroundings, that they were visiting some wealthy friends, instead of being at a university. And most of the dialogue is insipid and uninspiring. All in all it is an unpleasant conception of what college life in America is like:—

The hero and the heroine are students at the same university. She falls in love with him, but he takes it as just another affair. She is heartbroken when she discovers that he had been automobile riding with one of the girls and had gone to a spot forbidden by the Dean. The girl is expelled, but refuses to name him. After a time the hero and the heroine become friendly again and they enter into an intimate relationship. One of the boys in the college is in love with her and in order to get the hero out of the way tells the Dean about the hero. He is expelled and leaves the college without even seeing the heroine. She is frantic especially since she realizes that she is going to have a child. The other boy proposes to her. She writes him a letter telling him all and gives it to a friend to give to him. But the friend does not do this and so she marries the boy thinking that he knows all. After being married to him for three years she discovers that he knows nothing about her. The hero returns also having realized that he loves the heroine. He is shocked when he discovers that she is married. But everything is revealed and she leaves her husband to go with the hero.

The author of the story is anonymous. It was directed by David Burton and Dudley Murphy. In the cast are Sylvia Sidney, Phillips Holmes, Norman Foster, Claudia Dell and others. The talk is clear.

Not suitable for children or for Sunday show.

"Lovable and Sweet"

(RKO, Fall release; 1931-32 season; 63 min.)

This picture is all in color. From the artistic point of view, it is the most beautiful colored picture that has been produced to this day. The color is not harsh; on the contrary it is soothing, and looks close to natural. The closeups and the medium distance shots are sharp and well defined. And the long shots are not blurred.

As for the story values, they are not very high. To begin with, the heroine does not awaken much sympathy because she is shown setting out to win the hero as a husband by deception; she makes the hero believe that an actor she had engaged to help her put him into an embarrassing position so as to force him to marry her is her father. But the one scene that lacks good taste to a deplorable degree is that in the church. The hero had discovered the deception and accepts the suggestion of his friends for revenge. He went to the church ostensibly to marry the heroine but with the purpose of saying "No!" to the minister's question whether he would take her as his wife, his understanding with his chums being that, when he said "No!" they would take certain noise-making contrivances out of their pockets and "razz" the heroine, humiliating her. Of course, the hero does not go through, and his friends are not given the opportunity of carrying out their intention. But this does not prevent the scene from being in bad taste. It is, in fact, so bad that many exhibitors may offend their customers if they were to show it.

The story is by Alfred Jackson and Barney Saresky; the direction, by William J. Craft. Marv Brian is the heroine; Geoffrey Kerr, the hero; Johnny Hines, one of the ring leaders to the "razzing" party; Joe Cawthorn, the "father." The sound is excellent; the music sweet.

Though the story is treated lightly, its moral tone is bad. Its suitability for children is, therefore, questionable.

"THE HARRISON FORECASTER"

The review printed in this page has been borrowed from *The Harrison Forecaster*. It is a sample of the general work.

"BRIDGE vs. BRIDGE"

(Announced by MGM)

Type of story: Sex drama with melodramatic twists—Liberty Magazine story, by Edward L. McKenna. The story's popularity in the Magazine: Difficult to determine. Star, cast, director: Not announced.

The Story in Brief

Mrs. Robert Bridge brings suit for divorce against her husband on charges of cruelty and assault. The referee's transcript of the evidence discloses that she was previously married to one Pierce Latorge, by whom she had a son now ten years old. For four months while she was still Laforge's wife, she was intimate with Robert Bridge, whom she subsequently wed, after getting a divorce from Latorge. Bridge embezzled money in Atlanta, Georgia and fled to Havana. With his wife and stepson he drifted through various Southern cities, working at odd jobs. Sometimes his family stayed behind, but whenever he established himself, even temporarily, they came to him. It was a vagabond sort of existence, where the woman suffered many hardships and was frequently ostracised, even by the easy-going Spanish-American people. A quarrel between Bridge and his wife, while they were drinking at Santo Domingo, resulted in his striking her. Some American marines intervened and Bridge fought them, the whole party being ejected from the hotel. Bridge lost his position. Mrs. Bridge made her way back to the U. S. and brought the divorce action.

Bridge came to the Referee's house and insisted upon his being heard. He was afraid to appear in the Referee's office, as he was under indictment for his Atlanta escapade and feared arrest. He carried a pistol in his pocket, but made no threat, nor was the Referee intimidated by him. The Referee offered Bridge some good advice and the latter left. Two days later Pierce, the boy, disappeared, kidnapped by his stepfather as the wife declared. The Referee decided that a divorce was not necessary and so stated officially. He advised Mrs. Bridge to go back to the tropics and seek her husband and son, and, if she found them, to propose to him, as a bargain, that each of them renounce liquor and whatever evil ways either pursued.

Facts

The M.G.M. trade press advertisement regarding the picture to be adapted from the foregoing story, by Edward L. McKenna, runs as follows:

"Here's a strikingly unusual story. It was one of the year's greatest in Liberty Magazine. A divorce has been granted to a woman by a Referee. The divorced husband goes to the Referee's house that night and at the point of a pistol forces him to read certain letters and examine evidence introduced in the case. They reveal amazing things in the lives of both the man and his wife. The divorced husband's only desire is to retain custody of his young son. The Referee's problem gives rise to a chain of absorbing episodes, resulting in the most powerful and vital treatment of the social question of children and divorce yet put upon the screen. A cross section of modern Society is pictured here, with its pathos, its restless excitement, its effect on a new generation! Strong story values that insure power on the screen."

"Bridge vs. Bridge" was a short story which carried a caption, "reading time: 16 minutes 36 seconds." It was told in the terse form of a Referee's official report. While still married to another man, the heroine has an illicit love affair with Bridge, whom she afterwards weds. He steals money, becomes a fugitive from justice in the tropics, leads a vagabond existence shared by his wife and stepson, and winds up by striking her during the progress of a drunken party. There follows the divorce action, back in the U. S., as described in the synopsis.

The advertisement states that the divorce had been granted, also that the husband threatened the Referee with a pistol. This is in direct opposition to the original plot, which states decisively that the husband did not use a pistol, although he carried one, nor did he threaten the Referee. The advertisement refers to the husband's desire to retain

custody of his son, whereas, as it is plainly pointed out by the author, the child was the offspring of his wife's former marriage.

Comment

Of course, all the producers' ballyhoo about this being—"a strikingly unusual story . . . one of the year's greatest . . . etc.," is obvious flapdoodle. The hero is a thief and libertine, the heroine is guilty of adultery right from the start, and their adventures in the tropics are backed by a sordid atmosphere in which booze plays a prominent part. Unless the yarn is radically changed, how can MGM expect to develop a grain of sympathy or admiration in the minds of patrons for such a pair of abandoned scallawags? On the other hand, if the tale is "strikingly unusual . . . one of the year's greatest . . ." why should it be necessary to purge, cleanse and twist it around so as to render it suitable for the screen?

The Editor's Opinion

Before MGM can make an acceptable story out of this sordid material, it has to have its scenario department do a great deal of thinking, and a greater deal of writing, changing the characters with a view to making them sympathetic to picture-patrons, for it is hard for them to sympathise with a married woman who "cheats," and with a man who has no character, and with an action that unfolds in sordid atmosphere. The presence of a boy gives some excuses for the development of the story along human interest lines; but there is not evidence that the material can help the producers make a "striking" picture out of it.

Appeal: In its present form, it should attract only those that seek sex entertainment. Not for the family circle, least of all for children.

"MR. HERCULES"

(Announced by Warner)

Type of Story: Sensational Melodrama. Novel by Gwynn Evans. Sale: Fair. Locale: London, England. Star, Cast and Director: Not announced.

Facts

This novel by Gwynn Evans, first published in England and later here, had only a fair sale.

Comment

So far as fast melodramatic action is concerned, the story leaves nothing to be desired. The hero is ever busy dodging the police, baffling crooks or making friends with them. The physical thrills are abundant. Nor is rough comedy lacking, as for instance the situation where the hero, in order to fulfill the task that requires him to take a bath in public, wins out by passing himself off as a waxwork figure in the world-famous Madame Tussaud's exhibition rooms. The whole thing resembles the sort of plot that used to be strung out in the old-fashioned serials like "The Perils of Pauline."

The Editor's Opinion

Although the episodes in the book are loosely looped together, there is good material for picture purposes. With the progress which has been made by scenario departments in adopting stories of this kind, it is my belief that it can be turned into a whirlwind melodrama. On the other hand, the producer may decide to make a farce comedy of it, spotted with thrill punches. In either case, it looks like a good bet.

Appeal: General, including children, provided no sex is injected into the story.

EDITOR'S COMMENT: The object of *The Harrison Forecaster* is not to guarantee that the book or play will make a good or a bad picture; the producer may make such changes as to turn a poor book or play into an excellent entertainment; or he may turn an excellent book or play into a mediocre picture. Its aim is to place in the subscriber's hands facts that will enable him to place himself on an equal footing with the salesman, who usually makes the assertion that every one of the pictures he is offering is going to be a knockout. Though the subscriber's arguments will not be founded on knowledge of the finished product, the same is true of the salesman's. But the exhibitor will be placed in a position where he can counteract the salesman's extravagant statements.

P. S. HARRISON.

THE VALUE OF THE RKO PICTURES IN THE FUTURE

As you will be informed by an article in the first issue of *Harrison's Contact*, a copy of which you will receive, Hiram Brown, president of RKO, failed to answer my letter asking him to state clearly whether his company intends to give up concealing tieup advertisements in their pictures or intends to give up the practice.

If Mr. Brown should persist in keeping silent on the subject, the value of the RKO pictures becomes problematical, for the newspapers of the United States and Canada, which will receive the information, may expose the practice, in which event the public will come to associate RKO pictures with concealed advertising, with the result that they may keep away from the theatres of those who will show these pictures.

Whether you want to incur the enmity of the newspapers or not by showing pictures that contain concealed advertising, it is up to you to decide. All I can say to you is that the friendship of the newspapers is more valuable than the best pictures that will ever be made.

THE DISC IS OUT

It seems as if the disc is dead. That is at least what one gathers from the information some producers have given to the trade press.

This paper feels proud that the work it has done toward the elimination of the disc has borne fruit.

In the early days the disc sound was necessary; the big companies demanded so much for their instruments that the smaller exhibitor had no chance buying an instrument. Besides, the circuits were in a position to get first attention, and the independent exhibitors had to wait.

But talking pictures could not wait; they had swooped upon us so suddenly that for the average exhibitor it was a case of either installing an instrument or shutting down, for silent pictures no longer drew. In these circumstances, the disc equipments, manufactured by independent concerns, came in handy.

These instruments were not, of course, what were desired; the sound some of them gave was "atrocious." But the exhibitor had no choice; he either had to buy one of these or shut down. Besides, "sound" was new and the public was not exacting at that time.

An attempt of Paramount at that time to create a difficult condition for these exhibitors by making their prints only with film sound were fought by this paper, which pointed out to this company's executives that disc sound was necessary for at least two years, or until such time as the independent exhibitors were given an opportunity to make some profits so that they might be enabled to install film sound instruments. It pointed out to them also that their own company would lose millions of dollars in rentals, by not being able to rent their pictures to those exhibitors who had only a disc instrument.

Paramount saw the logic of these arguments and gave in, changing its policy and issuing prints with both kinds of sound.

But just as this paper fought for the retention of the disc so did it fight for the discarding of it. It started the fight before the two years were up for the reason that some producers were making matters worse. For instance, disc sound is poor enough when the discs are brand-new; but when they are old, it is "atrocious." And they allowed records to run fifty or sixty times. They would paste new labels on old labels, sending them out to another exhibition round as new records. The matter was reported to this paper by several exhibitors and it saw no relief except by the elimination of the disc.

Warner Bros., Vitaphone, and First National at that time were producing pictures with only sound-on-disc; victory was, therefore, difficult of attainment. But I had confidence in ultimate success, for the theories upon which this campaign was based were correct. Victory was at last assured when Warner Bros. and its subsidiaries, seeing that they were losing millions by the refusal of the exhibitors to book their disc pictures as a result of the educational work that I had carried on among them, announced that they would issue their pictures with both types of sound.

The intention of all producers to give up disc sound

altogether so as to cut down expenses is a triumph for HARRISON'S REPORTS, for, aside from the economies effected, the sound quality will improve, to the eventual benefit of the entire industry.

There is just one thing more that must be done to improve the quality of the sound—to eliminate the horn loud speaker. Whenever I pay a reviewing visit to the Rivoli or the Rialto, owned jointly by Paramount and United Artists, to the Paramount Theatre, to the Roxy, to a Warner Bros. theatre, or to any of the theatres equipped with horn loud speakers, my mind runs to the time when those who own them will become so educated musically that they will distinguish poor from good sound readily and will do something to better it. Their sound is nerve-racking. When I was reviewing "The Party Girl," at the Winter Garden, I felt as if some one were holding the actors by the throat and making it difficult for them to let their voices out in a natural way. In a horn, the low and high frequencies are cut off, and the sound issuing is dull and unnatural, even though the talk may be clear; it lacks the crispness necessary to make the sound seem natural. A defect such as this is serious, for it hurts the business; the average picture-goer may not know what is the matter with it, or may not be able to tell you whether the sound is good or bad, but he feels it,—his nerves are kept at high tension—with the result that he is not attracted by pictures as frequently as he would be if the sound had the pleasing qualities of "full" reproduction.

I HAVE NOT RECOMMENDED SYNCROFILM

Mr. Carl M. Webber, of Webber Machine Corporation, Rochester, N. Y., the president of the corporation that manufactures Syncrofilm, has written me a letter in which among other things he says:

"We have just received a letter from a prospect who advises that he had written you regarding our Syncrofilm sound equipment.

"I wish to thank you for recommending our equipment highly. . . ."

I have written to the gentleman in question stating to him that I have not recommended Syncrofilm to any exhibitor. I said to him that I have not, in fact, said anything either in favor or against it for the reason that I know nothing about the instrument.

WHY SPEND SLEEPLESS NIGHTS WHEN YOU CAN AVOID IT?

Because of the difficulties the salesmen will experience this year in inducing you to sign contracts with big prices for film, they may employ the old tactics of, "Sign this contract and if when you play the pictures they don't draw as much as they should we will give you a reduction." This prompts me to warn you against such a trap. The exchange may keep its word and grant you reductions as promised. But remember that such an act of theirs puts you under a moral obligation, making it impossible for you to avoid yielding later on when the exchange asks you for new product prices that you think are too high. Even if you were to be positive that reductions would be granted to you, the uneasiness you feel until you receive word that your request has been granted is not worth the risk. Why spend sleepless nights when you can avoid it?

If a salesman should offer such an inducement, make him the following counter-proposition: Ask him to make out the contracts with the understanding that, if the pictures should draw more than you think they will draw, you will send him a check for an additional amount. If he should refuse to entertain your proposition, why should you entertain his?

Here is another danger: The branch manager, or the salesman, may be either discharged or transferred to another office and the new man may refuse to recognize any verbal understanding you may have had with him. What then? Doesn't the contract specify that no verbal promises have been made?

Take into consideration the prevailing business conditions and offer the salesman what you think you can afford to pay; then stand by those prices, without weakening.

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No. 27

THE DRIVERS ARE BEING DRIVEN

In last week's issue, in the article under the title, "DRIVERS," you were told of the harsh sales methods the MGM sales forces are using on the independent theatre owners. This week I am going to tell you of the disastrous effect such methods are having on the MGM box office.

A long distance telephone call from a town in Maryland brought congratulations from an exhibitor for that editorial and the statement that the MGM salesmen are unable to sell their product to any exhibitor in that territory. So far, my informant said, they have sold their pictures only to two small accounts. Although there is no understanding among the exhibitors there, the action of each exhibitor makes it look as if there has been a complete understanding. This may, in my opinion, be attributed to the fact that there is a limit to the patience of even an exhibitor, and that, when each exhibitor felt deeply the arrogant attitude and the oppressive tactics of the MGM sales forces, he simply balked and refused to have anything to do with them.

This is not an isolated case; a similar situation exists in other territories.

It seems as if MGM is going to take the "licking" of their lives this year. It was inevitable, for their appetites were getting stronger with each passing year until no one could foresee what they would demand of an exhibitor for their pictures.

It is time yet for the MGM organization to come to its senses; to realize that the exhibitor good will is a valuable asset under all conditions. If they forego this opportunity, no one can tell what proportions this "revolt" will assume.

HARRISON'S REPORTS will be watching this situation closely and will report its various phases as they occur.

MGM AND RKO PICTURES TO HAVE CONCEALED ADVERTISEMENTS

I have just received letters from Nicholas M. Schenck, of MGM, and Hiram Brown, of RKO, each indicating that he has no intention of discontinuing the inclusion of concealed advertisements in his company's pictures, for tieup purposes. Mr. Schenck, in particular, is very emphatic on the subject, stating that the majority of exhibitors have shown a desire for commercial tieups. At any rate, he feels that advertisements in the scenes of pictures create realism. "Showing advertising on the screen that is not paid for," he says, "is a legitimate thing. It is only to get an authentic background. To eliminate this entirely would be a silly thing. However, I have written to the studios and they are minimizing this type of background."

The arguments Nick Schenck advances will be discussed in a subsequent issue. At this time I want to call your attention to the fact that some of those newspaper editors with whom I am corresponding are determined to kill this sort of advertising. Those exhibitors who will buy MGM and RKO pictures, therefore, may suffer by this attitude of their part. The question now is whether you are willing to take a risk buying their pictures without an assurance that advertising of any description will be kept out and making enemies of newspapers.

JUDGE VALENTE'S INJUNCTION AGAINST PATHE AFFIRMED BY THE APPELLATE DIVISION

The injunction of Judge Valente, of the Supreme Court Special Term Part 1, New York City, in the case of Turnin Theatre Corporation vs. Pathe Exchanges, Inc., details of which were printed in the June 6 issue of HARRISON'S REPORTS, has been affirmed by the Appellate Division. The court decreed that the contracts that were entered into by the exhibitors with old Pathe are valid. Mr. Nathan Burkan, eminent New York attorney, has been counsel for Theatre Owners Chamber of Commerce since the time His Honor, James J. Walker, who was this organization's counsel formerly, was elected Mayor of New York City.

There is no further appeal, the only recourse for Pathe being a trial of the case. But it is doubtful if Pathe will resort to that.

The affirming of that injunction places RKO Pathe in an embarrassing position, for it has entered with many exhibitors into contracts it cannot perform.

What the action of these exhibitors will be no one can tell. But there may follow lawsuits that may prove costly to this company.

But such are the results of strong-headedness. The RKO and the RKO Pathe executives would not listen to suggestions made to them for a compromise that would perhaps have made it possible for them to avoid such a predicament.

If any of you contemplate bringing a suit in the courts to compel RKO and RKO Pathe to deliver to you the pictures of these stars and want an authenticated copy of the injunction, write to the Clerk of the Court, Special Term Part 1 of the Supreme Court, County Court House, Pearl and Center Streets, New York City; and for a copy of the Appellate Division's affirmatory order, to the Clerk of the Appellate Division, at 25th St. and Madison Ave., New York, N. Y.

"Women Love Once"

(Paramount, July 4; running time, 73 min.)

Again the morbid idea of having a child die in order to bring about the reconciliation of the parents is used. It is particularly depressing in this instance because throughout the picture the child is shown as being alert, intelligent, and lovable, endearing herself to the audience. Her death, therefore, comes as a shock. The hero does not win the sympathy of the audience at all; he has little character and is unappreciative of the heroine's sacrifices for his sake. But the heroine does arouse sympathy. She works and tries to forgive everything in order to help the hero find himself. The scene in which her baby dies is heartbreaking, and will affect every one in the audience; it brings about death-chamber sadness. Since it comes towards the end, it leaves one depressed:—

The hero is a commercial artist. A wealthy woman, attracted by him, offers to send him to Paris to study art. The heroine, his wife, insists that he go. He does go and she does dressmaking work in order to support their child and herself. He returns a year later a changed man. He speaks only of freedom and neglects his wife and child. One day the heroine, in order to test him, tells him that she had been unfaithful. When he shows no sign of interest or jealousy she runs out of the house in despair. The child follows her and is struck by an automobile. She recovers. The parents discuss plans for a divorce in order that the heroine might marry a man of wealth who had been very much in love with her. Just as they are to part the baby dies and in their despair they realize that they need each other and cannot separate.

The plot was adapted from the stage play "Daddy's Gone A-Hunting" by Zoe Akins. It was directed by Edward Goodman. Paul Lukas, Eleanor Boardman, Juliette Compton, Helen Johnson and others are in the cast.

Children will be bored with it; not suitable for Sunday show.

"The Black Camel" with Warner Oland

(Fox, June 7; running time, 7 min.)

An excellent detective yarn, of the "Charlie Chan Carries On" type. Mr. Oland again is the central figure, bent upon solving a murder mystery. The unfolding of the action keeps the spectator interested well at all times. The tone of the picture is light, there being many humorous incidents. Most of the humor is contributed by Mr. Oland, who takes the part of a Chinaman, detective of the Honolulu force. His Chinese wise sayings are extremely humorous at times. The identity of the murderer is well concealed throughout the story and is not revealed until the final scenes. During the action, first one and then another character is suspected; but at no time the guilty one.

The story revolves around the murder of a Hollywood actress, working in a picture in Honolulu. The Chief Detective of the Honolulu police force undertakes to solve the mystery. Towards the end it comes to light that the murder had been committed by the murdered woman's maid; she was the wife of the man the dead actress had killed, and had followed her to Honolulu with the hope of learning whether her husband had been killed by her or not. When she had heard her confess to a would-be Hindu magician, but in reality her brother-in-law, that she had killed her husband, she carries out her revenge by shooting and killing her.

The story was written by Earle Derr Biggers. Hamilton McFadden directed it. Bela Lugosi, of "Dracula" fame, takes the part of the magician. Darothy Revier is the murdered woman. Sally Eilers, Victor Varconi and others are in the cast. The talk is clear.

Substitution facts: "The Black Camel" is a substitution. The facts were printed in the June 13 issue.

"THE HARRISON FORECASTER"

Here is a *Forecaster* review that makes constructive suggestions.

"MAN HUNT"**("The Outcasts of Poker Flat")**

(Announced by Universal)

Type of Story: Western melodrama, of the 1850 period. Story by Bret Harte. Locale: California. Star: Lew Ayres. Director: William Wyler. Supporting cast: Not announced.

The Story in Brief

Members of the miner's community of Poker Flat form a vigilance committee for the purpose of ridding the town of gamblers and of other bad characters. John Oakhurst, a noted gambler, is among those to be deported from the settlement. Others are two women, known as "The Duchess" and "Mother Shipton" respectively and Uncle

Billy, confirmed drunkard and suspected robber. Armed men escort the party to the outskirts of the town. The refugees intend to cross the mountain trail to the next camp of Sandy Bar, which is one day's travel distant.

The outcasts halt half-way on the trail and proceed to camp for the night, despite the remonstrances of Oakhurst, who advises them to push on. Before long they are joined by two persons on horseback, Tom Simson, better known as "The Innocent," and a girl, Piney Woods. These two had eloped and were going to Poker Flat to get married. They had a mule loaded with provisions. There is an abandoned log house close by, and they propose to stay overnight. Previously Oakhurst had won money from Simson at cards and, pitying his innocence, had handed him back the winnings, advising him to leave cards alone for the future. This action had made Tom an ardent admirer of the handsome, reckless Oakhurst. Uncle Billy is disposed to jeer at the lovers but is promptly silenced by Oakhurst. The two women, however, are touched by the simplicity of Piney, Tom's girl, and listen to her innocent chatter with sympathetic interest. During the night Uncle Billy steals the mules and rides away. There is enough provisions stored within the hut to last the party ten days, if carefully dispensed. Oakhurst tells the "Duchess" and Mother Shipton about Uncle Billy's rascality, but leads the lovers to believe that the old villain merely had wandered away and must have accidentally stampeded the mules, for he, Oakhurst, did not wish to frighten the two innocents.

It had been snowing during the night and Oakhurst knows that their position may become desperate, as they cannot go ahead through the storm. They are snowed in. A week passes, the provisions are gone and there is no hope of escape. The exiles grow daily weaker. Finally Mother Shipton sickens and fades. She calls Oakhurst on the tenth day, shows him her food rations for the past week, which she had saved up, and instructs him to give the food to Piney. She had starved herself, bringing about her death. Oakhurst fashions a pair of snow-shoes from an old saddle, gives them to Tom and tells him to start for Poker Flat. It's a one hundred to one chance, but if Tom can make it in two days he may be able to obtain assistance and save Piney. Piney and Tom embrace and part. Oakhurst suddenly kisses the Duchess and tells her he is going as far as the canyon with Tom. Night comes, but Oakhurst does not return. The Duchess and Piney go to sleep in each other's arms. Two days pass and they do not awake. They are dead when found by a rescue party. At the head of the gulch they find Oakhurst's body. He had shot himself, leaving the deuce of clubs pinned to a tree-trunk with the following inscription: "John Oakhurst struck a streak of bad luck on the 2nd of November, 1850, and handed in his checks on December 7th, 1850!"

Facts

"The Outcasts of Poker Flat," upon which this picture is to be based, is one of the best-known of Bret Harte's short stories. As a portrayer of California life in the mining camps during the gold-rush period that began in '49, Bret Harte had no equal in the literary field. His sketches of this romantic age in American history are alive with melodramatic fire and pathos.

Comment

There is considerable heart interest as well as dramatic appeal in this story, with its vivid contrast drawn between the two innocent lovers and the two abandoned women in the outcast party, and in the supreme sacrifices of Mother Shipton in starving herself in order that the girl Piney may have food. However, admirers of Bret Harte must not expect to see their favorite author's masterpiece reproduced in films as it was originally written. Some of the original tale will be retained, but its tragic atmosphere will undoubtedly be lightened.

The Editor's Opinion

The chief characters are not, of course, such as to arouse one's good will in the beginning—one is, as said, a gambler, the two women are professional prostitutes, and one is a drunkard and possibly a thief. But there is enough human interest in the actions of each (Uncle Billy excepted) to enable the producers to direct a powerful appeal to the emotions. The act of the gambler sacrificing himself so that the two young innocent lovers may live; that of Mother Shipton, who starves herself in order that the young girl might have a chance to live with her food until succor arrives, are acts that should wring tears from the most flinty-hearted person.

Appeal: General; and if the professions of the characters should be handled delicately, or changed considerably, there is no reason why children should not find a good moral lesson in the sacrifices of the characters.

"Travelling Husbands"

(RKO, Fall release; running time, 75 min.)

The first half of it is somewhat tiresome; the second half arouses the spectator's interest considerably but it cannot excite him. The scenes in the room where most of the picture's characters are held *incomunicado* until such time as it could be learned whether the man who had been shot and dangerously wounded could live or not do not contain material that would hold the spectator's interest tense. The closing scenes serve the spectator with a preachment; the wounded man's wife stands before the camera and talks to the woman who had fired the shot against her husband what love is. This may irritate some people.

The story revolves around the doings of husbands while on the road, selling goods. It shows all about their mischievous doings and the trouble these had led them into. The young hero, one of the salesmen, single, meets and falls in love with the heroine, daughter of the hard business man to whom he had been unsuccessfully trying to sell his wares. He learns from her that she is unhappy because her father, under the pretense of attending to business constantly, had been attending to women, neglecting her entirely. The two young folk are attracted to each other. The heroine, despondent because the hero had failed to keep an appointment with her, accepts the invitation of one of the salesmen, a rounder (villain), to dinner. After the dinner she is led by him to his room in the hotel. In the next room, the other salesmen were holding a party with women. When the hero learns that the heroine is in the room with the villain, he forces the door and enters. A fight ensues in which the villain is shot and dangerously wounded. The hero is suspected of having fired the shot. The police are not notified. Until it is determined whether the shot will prove fatal or not, every one is ordered to stay in the room. The wounded man's wife arrives. The wounded man's discarded mistress then confesses of having fired the shot. Because the villain recovers, the would-be murderess is not arrested. The heroine's father hears of the incident, goes to the hotel, and when he finds out that his daughter is in love with the hero permits them to marry.

Constance Cummings is the girl; Frank Albertson the boy; Evelyn Brent the would-be murderess; J. C. Wilson the father. Carl Miller, Spencer Charters, Hugh Herbert, Frank McHugh and others are in the cast. The talk is clear.

"Goldie"

(Fox, rel. June 28; running time, 59 min.)

Poor. The material is too thin for a feature. It is one of those end-of-the-season pictures released to meet schedule requirements. Making comedy about the exploits of two woman-chasing sailors in various ports of the world is old stuff to start with, and this picture adds nothing to the cycle. One of the sailors, in the earlier sequences, is a cheat; the other a sap, and a sap he remains throughout the story. The heroine, on the other hand, is a prostitute, although, in the beginning, the spectator is led to believe that she is of good character. When, late in the picture, the effort is made to give a rough-and-tumble, wisecracking comedy some semblance of human interest, the spectator is unconvinced. It is then too late to arouse sympathy by the device of having one sailor attempt to keep the other from being made a fool of by the heroine, who is only after his money. The whole import of the picture is in bad taste; some of the lines and situations are offensive.

The picture has been directed by Benjamin Stoloff. Spencer Tracy, Warren Hymer and Jean Harlow are the principals. Others in the cast are Lina Basquette, Maria Alba, Eleanor Hunt, Lelia Karnelly, Ivan Linow, Jesse de Vorska and Eddie Kane. Not suitable for Sunday show, or for children.

NOTE: This is a story substitution. For the facts see issue of June 13.

"Three Who Loved"

(RKO, July 4; running time, 53½ min.)

Poor!

The heroine is ungrateful; she had come from Sweden to marry the hero but fell in love with some one else. The hero is an embezzler; he had stolen money from the bank, where he was a teller, and allowed his chum to take the blame, being sent to the penitentiary, just because the chum had tried to steal his sweetheart. The chum is a cad; he had led the heroine to believe that he would marry her when he had no such intentions. Towards the end of the picture the chum, who had escaped from the penitentiary and had gone to the hero to revenge himself for the injustice that had been done to him, is shot and killed by the

police. The hero, then, sends for his friend, an officer, and tells him all about the embezzlement and asks him to arrest him. The friend does so reluctantly.

How any person connected with picture production could think that such characters could win the spectator's sympathy and such action would arouse his interest is beyond comprehension.

The story is by Martin Flavin; the direction, by George Archambaud. Conrad Nagel, Betty Compson, Robert Ames, Robert Emmet O'Connor, Dickie Moore and others are in the cast. (Compson No. 2.)

"Sweepstakes" with Eddie Quillan

(RKO Pathé, July 10 (1931-32 product); time, 74 mi.)

Fair entertainment. The story is not particularly novel, but it has human interest and humor supplied mostly by James Gleason. There are some good horse racing scenes and the last race shown is particularly exciting as it shows the hero winning, which means his come-back as a jockey. He arouses the sympathy of the audience because in his desire to be faithful to his former employer and trainer he throws a race in which he was forced to appear, causing his suspension and disgrace:—

The hero becomes a famous jockey riding a particular horse for his employer and winning most of the races. He becomes enamored of a night club entertainer and breaks rules to see her. His employer, in order to teach him a lesson, discharges him. He takes a job as jockey for another stable, on condition that he will not ride in the biggest race of the season, because he did not want to ride against his former employer; he felt that he owed that much to him. But he is forced into it. Realizing that he had been double-crossed, he purposely withholds his horse from winning. He is suspended and hissed off the track. He wanders from one race track to another but cannot find a position. Finally he takes a position at Tia Juana, Mexico, as a waiter. He is discovered by his former trainer. The old employer had sold "Six Shooter," his racing horse, and the hero's trainer buys him. The latter pleads with the hero to race it. But he refuses until he finds out that the heroine had put her savings into the pool to enter the horse in the sweepstakes. He rides the horse to victory, and he and the heroine are married.

The plot was adapted from a story by Lew Lipton. It was directed by Albert Rogell. In the cast are Marion Nixon, Lew Cody, Fred Burton, King Baggott and others. The talk is clear.

Excellent for children and for Sunday show.

"Annabelle's Affairs" with Jeanette MacDonald, Victor McLaglen and Roland Young

(Fox, June 21; running time, 75 min.)

A fairly good comedy. The story is very thin, but the humor, which is of the nonsensical type, will keep an audience laughing, if the house is full. The direction and acting are excellent, especially the acting of Roland Young in the role of an intoxicated millionaire. The scene that provokes the most laughter is that in which Young and two of his friends, all three in a drunken state, are shown driving to Young's estate. They are so drunk that none of them knows who is driving, and at times they even drive backward at a terrific speed:—

The heroine is married to a man whom she hardly knows and whom she had not seen ever since the night she married him. He sends her money for her support but because she is a spendthrift she always finds herself in straitened circumstances, until finally no one will extend her credit. She borrows seven hundred dollars on some stock her husband had given her and when she forgets to repay the loan she loses the stock only to find that it is worth millions of dollars. Her husband arrives in town in order to get the stock. When she meets him she does not recognize him and although he knows she is his wife he does not tell her so. She falls in love with him. She finds out that the stock is in the possession of a millionaire. She takes a position as cook in his household and her husband follows her there. After many complications the husband finally gets the stock and he reveals his identity to the heroine.

The plot was adapted from Clare Kummer's play "Good Gracious Annabelle." It was directed by Alfred Werker. In the cast are Sam Hardy, William Collier, Sr., Ruth Warren, Joyce Compton, Sally Blane, Andre Beranger and others. The talk is clear.

Suitable for children and for Sunday show.

Note: For substitution facts, see the issue of June 13.

BUY NOW AND BUY A BANKRUPTCY PRIVILEGE

The trade papers have been hard at work in the last few days to induce you to buy your pictures now; they have received the signal from the president of the exhibitor branch of the Hays organization, known as M. P. T. O. A.

Buying pictures now is just like buying a ticket to bankruptcy.

Even if there were to be a decided improvement in business conditions next fall and winter, there is nothing to be gained by buying pictures now. Just because the producers, in an effort to "slip over" sales on one another, rushed to get ready to sell their pictures in June and July, instead of in August and September, is no reason why you should be rushed into buying pictures before you have an opportunity to get some idea as to the quality of the pictures they ask you to buy.

You have nothing to gain by buying early, and everything to lose. So why not wait? The national trade papers are urging you to buy now because they hope to get more advertising. But this is not a valid reason why you should respond to their propaganda.

In connection with the trade paper "Buy Now" propaganda, Mr. Abram F. Myers, President and General Counsel of Allied States Association, has issued a statement in which he gives the following reasons why an exhibitor should not rush to buy pictures now:

"1. Business conditions are so unsettled that there is scarcely an exhibitor who knows what, if anything, he will be able to pay for pictures next year.

"2. Few of the producers have made announcements that really give exhibitors any definite information as to the kind of product they will release.

"3. The financial condition of a few companies is such that it is by no means certain that they will be able to furnish the product they have announced.

"4. With rigid economy being enforced all down the line, wise exhibitors will want to see some of the product before they commit themselves to pay the prices asked.

"5. This office has received letters from two producers saying that they have not yet decided on the form of contract to use for next year's product.

"6. The campaign is designed to leave the independent exhibitors holding the bag in an uncertain and dangerous situation, and a correct estimate of the situation is being made by the independent exhibitors."

Buy now if you will; but if you do it you may, at the same time, be buying your way to bankruptcy.

THE EFFECT OF THE WORK OF THE FORECASTER

Jay Emanuel said the following in a recent issue of *The Exhibitor*:

"In dropping its own 'Stepdaughters of War,' with Ruth Chatterton, promised, Paramount has acquired a stepchild, 'The Mad Parade. . . .'

"... Locally a rumor persists Pete Harrison's analyzation in 'The Harrison Forecaster' . . . may have been partially responsible for the switch."

Lester Martin, secretary of the Iowa and of the Nebraska organizations, has written as follows on the same subject in "The Allied Specialist," the house organ of the two organizations:

"It is generally thought that *The Harrison Forecaster* on 'Stepdaughters of the War' was responsible for Paramount dropping this feature from their list of 1931-32 productions. . . . Mr. Harrison's analysis of "Stepdaughters of the War" was unfavorable to the extreme."

This is not the only picture that has been dropped from the production schedule by a producer; United Artists has done the same thing with "Queer People."

And this is only the beginning; the influence of *The Harrison Forecaster* will keep on growing. About September, when the film salesmen will start exerting their efforts to sell their pictures to the exhibitors, the producers will feel its real influence.

In addition to the foregoing, Mr. Lester Martin said the following about this new service:

"These Forecasters, which our members are receiving each week, are proving to be of great value to exhibitors. The *Forecaster* gives the exhibitor a very definite idea of the nature of each picture. Instead of depending on the word of the film salesman as to the nature of the picture under consideration, the Exhibitor should refer to his *Forecaster* file and see for himself what he is buying."

By August 1 there should be a set of Forecaster reviews in the hands of every independent theatre owner. *The Harrison Forecaster* is "The Eyes of the Exhibitor."

ABOUT "INDISCREET" WITH GLORIA SWANSON

Many exhibitors have asked me whether they are compelled to accept "Indiscreet" as a De Sylva, Henderson and Brown picture or not; Gloria Swanson is in the cast and they feel that it is a Gloria Swanson picture.

"Sunny Side Up," the songs of which were composed by these authors, made such a hit that every producer rushed to engage their services, paying big prices for their stories and their compositions. The musical comedy fad had died down and the producers found themselves having on their hands costly musical show material that was practically useless.

Al Lichtman, Vice-President and General Manager of Distribution of United Artists, informs me that, in order for his company to assure the success of non-musical material by this trio, for which it paid \$150,000, it engaged Gloria Swanson, paying her \$250,000 for her work. It feels, therefore, that it has delivered to the exhibitors more than they bargained for.

Whatever the case, it is my opinion that those who have a contract for a De Sylva, Henderson and Brown picture must accept "Indiscreet" as such, and not as a Gloria Swanson picture, regardless of the fact that the Gloria Swanson picture cost them less, so long as United Artists insists that "Indiscreet" is a De Sylva, Henderson and Brown and not a Gloria Swanson picture.

These are the facts, regardless of how unpleasant they may sound to the ears of some exhibitors. It is an unfortunate case.

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RELEASE SCHEDULES FOR FEATURES

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(729 Seventh Avenue, New York, N. Y.)

0407 Texas Ranger (Fighting Patrol) (reset) ..	Apr. 10
1014 Meet The Wife—Laura LaPlante	Apr. 17
0408 Fighting Sheriff—Buck Jones	May 15
1020 Good Bad Girl (The Woman Who Came Back)	May 20
1017 Lover Come Back—Cummings-Mulhall	June 6
1001 Arizona—Wayne-LaPlante	June 27
1007 Miracle Woman—Stanwyck-Hardy	Not yet set

First National Features

(321 West 44th Street, New York, N. Y.)

623 Lady Who Dared—Dove-Tearle (56 min.) ..	May 29
614 Party Husband (Captain Blood)—Mackail ..	June 6
601 Men of the Sky—Whiting-Delroy	June 20
628 Big Business Girl (Deep Purple)—Young-Cortez	(75 min.)
607 Chances (The Honor of the Family)—Fairbanks, Jr.	Hobart July 18
617 Broadminded—Joe Brown-Ona Munson	Aug. 1
621 Reckless Hour—Mackail-Nagel	Aug. 15
(End of 1930-31 season)	

Fox Features

(444 West 56th Street, New York, N. Y.)

221 Charlie Chan Carries On (Gaynor No. 2) ..	Apr. 12
240 3 Girls Lost (Hot Numbers)—Young-Wayne ..	Apr. 19
238 The Spy—Johnson-Hamilton	Apr. 26
227 Quick Millions (This Modern World)	May 3
236 Are You There?—Beatrice Lillie	May 3
216 6 Cylinder Love (The Cisco Kid)—Tracy	May 10
212 Young Sinners—Meighan—Jordan	May 17
234 Always Goodbye (McLaglen No. 2)—Landi ..	May 24
206 Women of All Nations—McLaglen	May 31
237 The Black Camel (Going Nowhere)—Oland ..	June 7
218 Daddy Long Legs (Oh, For a Man)—Gaynor-	Baxter
233 Annabel's Affairs (The Painted Woman)—	McLaglen-MacDonald
239 Goldie (Blondie)—Tracy-Hymer (5767 ft.) ..	June 21
241 Hush Money (Woman Control)	July 5
242 Their Mad Moment (Her Kind of Man)	July 12
245 A Holy Terror (The Wyoming Wonder)—George	O'Brien
(End of 1930-31 season)	

Beginning of 1931-32 Season

312 Young As You Feel—Rogers-Dorsay	Aug. 9
316 Transatlantic—Lowe-Nissen-Moran	Aug. 16
309 Bad Girl—Sally Eilers-James Dunn	Aug. 23
301 Merely Mary Ann—Gaynor-Farrell	Aug. 30

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

113 A Free Soul—Norma Shearer	June 20
No release scheduled for	June 27
158 Man in Possession—Montgomery (reset) ..	July 4
No release scheduled for	July 11
154 The Great Lover—Adolph Menjou	July 18
116 Son of India—Novarro-Nagel-Rambeau ..	July 25
119 Politics—Dressler-Moran (reset)	Aug. 1
152 Sidewalks of New York—Keaton	Aug. 8
105 This Modern World—Joan Crawford	Aug. 22
127 Susan Lenox—Greta Garbo	Aug. 29
106 The Torch Song—Crawford	Rel. date postponed
(End of 1930-31 season)	

Beginning of 1931-32 Season

213 Cheri Bibi—John Gilbert	Aug. 15
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Paramount Features

(Paramount Bldg., New York, N. Y.)

3093 City Streets—Cooper-Sidney-Lukas	Apr. 18
3046 Skippy—Mitzi Green—Jackie Searl	Apr. 25
3065 Ladies' Man—Powell (reset)	May 9
3086 Dude Ranch—Oakie-Erwin	May 9
3079 Tarnished Lady (New York Lady) (reset) ..	May 16
3004 Kick In—Bow-Gibson (reset)	May 23
3091 Up Pops the Devil—Lombard (reset)	May 30
3089 The Lawyer's Secret—Brook-Arlen (reset) ..	June 6
3085 The Vice Squad—Lukas-Francis (reset) ..	June 13
3087 I Take This Woman (In Defense of Love)—	Cooper-Lombard
3090 The Girl Habit—Ruggles (6938 ft.)	June 27
3088 Forbidden Adventure (Queen of Hollywood)—	Pallette (6950 ft.)
3084 Women Love Once—Lukas-Boardman	July 4
3080 Confessions of a Co-Ed—Sidney-Holmes ..	July 11
3018 Night Angel (Scarlet Hours)—Car.-March ..	July 18
3094 The Secret Call—Arlen-Shannon-Palette ..	July 25
3024 The Magnificent Lie—Chatterton	July 25
3068 Honeymoon Lane—Eddie Dowling	July 25
(End of 1930-31 season)	

Beginning of 1931-32 Season

3101 Tabu—Native cast	Aug. 1
3102 Smiling Lieutenant—Chevalier-Colbert ..	Aug. 1
3103 Murder By the Clock—Boyd-Tashman	Aug. 8
3104 Caught—Arlen-Dresser-Dee	Aug. 8
3105 Huckleberry Finn—Coogan-Durkin-Green ..	Aug. 15
3106 An American Tragedy—Holmes-Sidney-Dee ..	Aug. 22
3107 Silence—Brook-Rambeau-Shannon	Aug. 29

RKO Pathe Features

(35 West 45th Street, New York, N. Y.)

1123 The Painted Desert—Boyd	Jan. 18
1125 Lonely Wives—Horton-LaPlante	Feb. 27
1101 Beyond Victory—Boyd	Apr. 12
(End of 1930-31 season)	

Beginning of 1931-32 Season

2161 Born to Love—Constance Bennett	Apr. 17
2151 Sweepstakes—Eddie Quillan	July 10

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

1342	The Perfect Alibi (Dean No. 2)	Apr. 1..	450,000
1106	Bachelor Apartment (Titan No. 6)	Apr. 15	\$1,000,000
1409	Sin Ship (Vic. No. 9)	Wolheim—Apr. 18.	400,000
1403	Laugh and Get Rich (Vic. No. 3)	Apr. 20	400,000
1301	Young Donovan's Kid (Dix No. 1)	June 6	750,000
1108	White Shoulders (Titan No. 8)	June 6.	1,000,000
1404	Everything's Rosie (Vic. No. 4)	June 13	400,000
1322	Three Who Love (Compson No. 2)	July 4	400,000
11011	Transgression (Titan No. 11)	July 11	1,000,000

Sono Art-World Wide Features

(Paramount Bldg., New York, N. Y.)

8088	In Old Cheyenne (The Cheyenne Kid)	....May 26
8081	Hell Bent for Frisco (reset)	.....July 10
8082	First Aid—Withers-Beebe	.....July 25
(End of 1930-31 season)		

Tiffany Features with Exhibition Values

(729 Seventh Avenue, New York, N. Y.)

149	(190) Hell Bound—Carrillo-Lane	Apr. 15..	\$900,000
203	Two Gun Man—Ken Maynard	May 15....	400,000
142	Salvation Nell—Chandler-Graves	June 1	Not yet set
210	South of Santa Fe—Steele	June 15	....Not yet set

United Artists Features

(729 Seventh Avenue, New York, N. Y.)

City Lights	—Charlie Chaplin	.....March 7
The Front Page	—Menjou-Brian	.....Apr. 4
Indiscreet (Obey That Impulse!)	—Swanson	....Apr. 25
(End of 1930-31 season)		

(The Unholy Garden, Street Scene, The Age for Love, Scarface, Palmy Days, Corsair, Greeks Had a Word For It, and Sky Devils (Ground Hogs), all of which were listed in the preceding Blue Index, belong to the 1931-32 season. No release dates have been set for any of them yet.

"Queer People," listed in the preceding index, has been temporarily withdrawn.)

Universal Features

(730 Fifth Avenue, New York, N. Y.)

B2014	Iron Man (Ourang)—Lew Ayres-Harlow	Apr. 30
B2026	Seed—Boles-Tobin-Wilson	.....May 11
B2024	Up For Murder—Ayres-Tobin	.....June 15
B2020	Ex-Bad Boy (Blind Husbands)	Armstrong. July 15
B2018	Fate	.....Rel. date not yet set
B2021	Strictly Dishonorable—Paul Lukas-Sidney Fox	.....Rel. date not yet set
(End of 1930-31 season)		

Warner Bros. Features

(321 West 44th Street, New York, N. Y.)

317	The Millionaire (Both Were Young)—Arliss	May 1
325	The Public Enemy (His Brother's Wife)	....May 15
293	Svengali—John Barrymore	.....May 22
298	Maltese Falcon (Danube Love Song)—Daniels-Cortez	.....June 13
305	Gold Dust Gertie (Red Hot Sinners)—Winnie Lightner	.....June 27
323	Smart Money (Under Cover)—Robinson-Knapp	July 11
295	Children of Dreams—Schilling (83 min.)	....July 25
301	Night Nurse (Maytime)—Stanwyck-Lyon	Aug. 8
316	Bought (A Husband's Privileges)—Constance Bennett-Ben Lyon	.....Aug. 22
(End of 1930-31 season)		

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

22	Disarament Conference—K. Kat (cartoon)	7½ Apr. 27
	Kings or Better—Buzzell (10 min.)	.....May 1
	The Moose Hunt—M. Mouse cartoon (7½ m.)	May 7
9	Jerusalem, City of Peace—R. Rep. (8½ m.)	....May 11
10	Father Nile—R. Rep. (travelogue) (10 m.)	....May 11
7	Snapshots (Hollywood topics) (10½ m.)	....May 20
	Last of the Moe Higgins—Buzzell (10 m.)	....May 21
18	The China Plate—Disney (cartoon) (7½ m.)	....May 22
23	Soda Poppa—K. Kat (cartoon) (7½ m.)	....May 28
10	Curiosities Series C221 (travelogue) (10 m.)	....May 28
	Delivery Boy—M. Mouse (cartoon) (8 m.)	....June 11
8	Snapshots (Hollywood topics)	.....June 13
11	Curiosities Series C222 (travelogue)	.....June 23
11	Land Nobody Knows—R. Rep.	.....June 25

Educational—One Reel

(Paramount Building, New York, N. Y.)

2767	A Bank Swindle—Burns Det. (11 m.)	....Jan. 18
2721	Club Sandwich—T. Toons (cartoon) (6 m.)	....Jan. 25
2786	Honeymoon Land—(Romantic Journey)	....Feb. 1
2761	The Philadelphia Lancaster Counterfeiters Case—Burns Det. (8½ min.)	.....Feb. 1
2722	Razberries—T. Toons (cartoon) (6 m.)	....Feb. 8
2752	Not Yet Titled—Sennett Brevities	.....Feb. 8
2768	The Black Widow—Burns Det. (10½ m.)	....Feb. 15
2723	Go West Big Boy—T. Toons (c.) (6 m.)	....Feb. 22
2769	The Triangle Murder—Burns Det. (11 m.)	....Mar. 1
2741	Moneymakers of Manhattan—H. Podge	9m Mar. 1
2724	Quack Quack—T. Toons (cartoon) (6 m.)	....Mar. 8
2753	Not Yet Titled—Sennett Brevities	.....Mar. 15
2770	The Ring Leader—Burns Det. (11 m.)	.....Mar. 15
2725	The Explorer—T. Toons (cart.) (6 m.)	.....Mar. 22
2726	Clowning—T. Toons (cart.) (6 m.)	.....Apr. 5
2772	The Death House—Burns Det. (10 m.)	....Apr. 12
2727	Sing Sing Song—T. Toons (cart.) (6 m.)	....Apr. 19
2774	The Thayer Trial—Burns Det. (11½ m.)	....Apr. 26
2728	The Fireman's Bride—T. Toons (c.) 5½ m.	May 3
2787	Cross Roads—(Romantic journey) (11 m.)	May 3
2773	Framed—Burns Detective	.....May 10
2729	The Sultan's Cat—T. Toons (c.) (5½ m.)	May 17
2775	The Starbrite Diamond—Burns Det.	.....May 24
2740	Tidbits—Hodge Podge (8½ m.) (reset)	....May 24
2730	A Day to Live—T. Toons (c.) (5½ m.)	....May 31
2776	The Meade Trial—Burns Det.	.....June 7
2731	2000 B.C.—T. Toons (cartoon)	.....June 14
2756	Not Yet Titled—Sennett Brevities	.....June 14
	Not Yet Titled—Burns Det.	.....June 21
	Not Yet Titled—Burns Det.	.....July 5
2788	Dreamworld—Romantic journey	.....July 5
2733	By The Sea—T. Toons (cartoon)	.....July 12
2741	Money Makers of Manhattan—Hodge Podge	July 19
	Not Yet Titled—Burns Det.	.....July 19
	Not Yet Titled—Terry Toons	.....July 26

Educational—Two Reels

2682	Don't Divorce Him—Tuxedo com. (18 m.)	..May 31
2658	Hold 'Er Sheriff—Sennett com. (20½ m.)	..June 7
2695	A College Racket—Vanity com. (19½ m.)	..June 14
2660	Monkey Business in Africa—S. c. (21½ m.)	June 21
2689	Foolish Forties—Gayety com. (20½ m.)	June 28
2659	Movie Town—Sennett com. (17 m.)	.....July 5
2709	The Lure of Hollywood—Ideal com. (20 m.)	July 5
2661	Slide, Speedy, Slide—Sennett com.	.....July 19
2683	What a Head—Tuxedo com. (19½ min.)	July 26

Metro-Goldwyn-Mayer—One Reel

H-382	Busy Barcelona—Holmes (9 min.)	....Apr. 11
F-393	Ragtime Romeo—Frog (7½ min.)	.....May 2

Metro-Goldwyn-Mayer—Two Reels

C-338	Fly My Kite—Our Gang com. (20½ m.)	..May 30
C-348	Let's Do Things—B. Friend com. (26½ m.)	June 6

Paramount—One Reel

A-078	Crazy Compositions—Knight (9 min.)	....Apr. 11
Sc-016	Any Little Girl That's a Nice Little Girl—Screen song	.....Apr. 18
A-070	Clinching a Sale—Richman com. (8½ m.)	Apr. 18
T-014	The Male Man—Talkartoon	.....Apr. 25
A-071	The Tune Detective—Dr. Spaeth (8½ m.)	Apr. 25
P-08	Paramount Pictorial, No. 8 (9 min.)	.....Apr. 25
A-079	The Real Estators—comedy (10½ m.)	....May 2
A-080	Two A.M.—Tom Howard com. (9½ m.)	....May 2
Sc-015	Alexander's Ragtime Band—Sc song (6 m)	May 9
P-09	Paramount Pictorial, No. 9 (10½ m.)	....May 16
A-081	A Hunting We Did Go—novelty (9 m.)	....May 16
T-015	Silly Scandals—Talkartoon (6 m.)	....May 23
A-082	Once Over, Light—Burns & Allen c. 9½ m	May 23
Sc-014	And the Green Grass Grew All Around—Screen song (5½ m.)	.....May 30
T-016	Twenty Legs Under the Sea—Talkartoon (5½ m.)	June 6
P-010	Paramount Pictorial No. 10 (10½ m.)	....June 6
Sc-017	My Wife's Gone to the Country—Screen song (5½ min.)	.....June 13
T-017	The Herring Murder Case—Talkartoon 7m	June 27
P-011	Paramount Pictorial No. 11 (9½ m.)	....June 27
A-083	Via Express—Tom Howard com. (9½ m.)	July 4
Sc-018	That Old Gang of Mine—Screen song	....July 11
A-084	Climate Chasers—Bruce novelty (9 m.)	....July 11
P-012	Paramount Pictorial No. 12	.....July 18
T-018	Bimbo's Initiation—Talkartoon	.....July 25
A-077	Seven in One—Juliet	.....Withdrawn
(End of 1930-31 season)		

Paramount—Two Reels

AA-019 Taxi—Chester Conklin com. (18½ min.)..Apr. 11
AA-021 He Was Her Man—Gilda Gray (15 min.)..Apr. 25
AA-022 Gents of Leisure—C. Conklin (19 m.)..May 9
AA-023 Thou Shalt Not—Billy House (19 m.)..May 23
AA-024 S. S. Malaria—Smith & Dale (20 m.)..June 6
AA-025 Cab Waiting—Jack Benny (16½ m.)....June 2
AA-026 The 13th Alarm—C. Conklin (18½ m.)..July 4
AA-020 Elmer Takes the Air—Kruger (15 m.)..July 18

(End of 1930-31 Season)

Beginning of 1931-32 Season

AA1-1 Fur, Fur Away—Smith & Dale com.....Aug. 8
AA1-2 Retire Inn—Billy HouseAug. 15
AA1-3 Nothing to Declare—Lulu McConnell.....Aug. 22

RKO Pathe—One Reel

9 Outboard Stunting—Sportlights (8½ min.)..May 3
10 The Fly Guy—Fables (7½ min.).....May 10
10 Water Bugs—Sportlights (8½ min.).....May 17
11 Play Ball—Fables (about 8 m.).....May 24
11 Diamond Experts—Sportlights (9½ m.).....May 31

(End of 1930-31 Season)

Beginning of 1931-32 Season

12 Fishermen's Luck—Fables (8½ m.).....June 8
12 Blue Grass Kings—Sportlights (9½ m.).....June 15
13 Pale Face Pup—Fables (8½ m.).....June 22
13 Younger Years—Sportlights (9 m.).....June 29

RKO Pathe—Two Reels

1566 Half Pint Polly—Cap. (western c.).....May 10
1546 The Gossipy Plumber—Folly (dom. c.) 18 m. May 17
1558 All Gummed Up—Wh. (dom. c.) 21m.....May 24
1508 Night Class—Rnbow (gangster c.) (21 m.) May 31
1526 Against the Rules—Campus (college com.)..June 7

(End of 1930-31 Season)

Beginning of 1931-32 Season

2311 Stout Hearts and Willing Hands—Masquers com.
(burlesque on melodrama) (20½ m.)....June 15
2351 She Snoops to Conquer—Manhattan
(policewoman com.) (19½ m.).....June 22
2341 That's News to Me—Frank McHugh
(newspaper comedy) (20 m.).....July 6
2371 That's My Line—Travelling Salesman.....July 13
2361 Lemon Meringue—Mr. Average Man
(domestic com.) (21½ m.).....Aug. 3

RKO—One Reel

1910 Humanette No. 10.....May 1
1810 Toby Halloween—Toby the Pup (6½ min.) May 1
1811 Toby in Aces Up—Toby the Pup (6 min.)..May 16
1812 Toby the Bull Thrower—Toby the Pup (7m.) June 7
1911 Humanette No. 11 (10 m.).....June 13
1912 Humanette No. 12.....July 11

RKO—Two Reels

1616 Lime Juice Nights—Dane-Arthur (20 min.)..Mar. 22
1635 Second Hand Kisses—L. FazendaMar. 29
1704 Mickey's Crusaders—M. McGuireMar. 29
1636 Blondes Prefer Bonds—Fazenda (20 m.)..May 16

Universal—One Reel

B3247 Strange As It Seems, No. 9.....May 11
B3215 Band Master—Oswald cartoon.....May 18
B3248 Strange As It Seems, No. 10 (10½ m.)...June 8
B3216 North Woods—Oswald cartoon (reset) (6½ m.)
June 29

B3249 Strange As It Seems, No. 11.....July 6
B3217 Stone Age—Oswald cartoon (reset).....July 13
B3218 Radio Rhythm—Oswald cartoon (reset)..July 27
B3250 Strange As It Seems, No. 12.....Aug 3
B3219 Kentucky Belle—Oswald cartoon.....Aug. 10
B3220 Hot Feet—Oswald cartoonAug. 24
B3251 Strange As It Seems, No. 13.....Aug. 31
B3221 The Hunter—Oswald cartoon.....date not yet set
B3222 The Scout—Oswald cartoon.....date not yet set
B3223 The Air—Oswald cartoon.....date not yet set
B3224 The Fisherman—Oswald cartoon.....date not yet set
B3225 The Clown—Oswald cartoon.....date not yet set

(End of 1930-31 Season)

Universal—Two Reels

B3136 Seared Stiff—Red Star com. (17½ m.)...May 13
B3128 Here's Luck—Summerville com. (20 m.)..May 20
B3109 The Stay Out—Sidney-Murray c. (18 m.) May 27
B3137 Hello Napoleon—Red Star com. (19 m.) June 3
B3129 Parisian Gaieties—Summerville c. (20 m.) June 17
B3138 The Cat's Paw—Red Star com. (17½ m.) July 8
B3139 Howdy Mate—Red Star com. (20 m.)....July 22

(End of 1930-31 Season)

Vitaphone—One Reel

(Warner Bros. has no national release dates for its short subjects. The release dates given here are dates on which they played at Warner theatres in New York City; they may be fairly taken as national release dates.)

1189 Believe It Or Not: No. 9 (9 m. P. 259) W. G. May 14
5202 Chip Shots (10½ m. P. 268) Strand.....May 15
5203 The Niblick (10½ m. P. 274) Winter Garden. May 29
4817 Just a Gigolo (6½ m. P. 283) Winter Garden. May 29
1145 The Watch Dog (7½ m. P. 233) Warner.....May 29
1079 For Two Cents (8½ m. P. 211) Strand.....May 29
1119 Straight and Narrow (7½ m. P. 220) Strand. June 5
5204 The Mashie Niblick (10½ m. P. 276) Strand. June 11
1202 The Naggers in the Subway (8 m. P. 263) St. June 11
1218 Sportsland—HollywoodJune 12
1194 Ye Olde Time News Reel (8½ m. P. 271) Beac. June 12

3880 Only the Girl (6 m. P. 164) Strand.....June 19
1229 Down the Blue Danube (8 m. P. 282) Strand. June 19
1220 Nine O'Clock Folks (10 m. P. 283) Strand. June 19

Vitaphone—Two Reels

1209-10 The Handy Guy (16 m. P. 264) W. G. May 14
1230-31 Meal Ticket (21 m.) Winter Garden.....May 29
4681-82 Into the Unknown (17½ m. P. 248) Strand. May 29
1221-22 Moving In (17 m. P. 282) Strand.....June 5
4692-93 An African Boma (17 m. P. 252) Strand. June 11
1255-56 The Gigolo Racket—HollywoodJune 12
1246-47 The Bigger They Are (14 m. P. 278) W. G. June 19

Vitaphone Release Index

(Since not all Vitaphone shorts are shown in a Warner Bros. theatre in this city, this paper cannot give you the approximate age of them all. But you may determine their approximate ages yourself, as follows: The last shorts printed in the preceding Blue Section, which carried the date of May 23, were contained in page 274; this page was obtained from the Warner Bros. exchange on May 18, and since the last page (296) of the Vitaphone release index was obtained on June 23, the age of the "missing" shorts between the pages 274 and 296 lies between the dates of May 18 and June 23.)

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Vol. XIII

SATURDAY, JULY 11, 1931

No. 28

NICK SCHENCK WILL NOT GIVE UP TIE-UP ADVERTISING

Under the date of June 26, Nicholas M. Schenck, President of MGM and of Loew's Inc., has written me as follows: Dear Mr. Harrison:

"I do not believe you interpreted my letter of June 11th concerning advertising tieups correctly.

"When I said that we would be guided by the wishes of the majority of exhibitors this did not mean that we would be guided by you personally.

"Up to date, the majority of exhibitors have shown a desire for commercial tieups for they themselves in most cases had gone out to make them. As for the scenes in the pictures, they have been merely devices to achieve realism and were not put there as a promotion stunt or for the purpose of commercial gain from the product advertised. However, exploitation men have seen fit to cash in on scenes and scene stills by making local display.

"For the most part, exhibitors have been the instrument of creating this form of advertising. Therefore it is hard to believe that the majority of theatres are not anxious to continue to have these opportunities for promoting their attractions.

"Under no circumstances, let me repeat, is Metro-Goldwyn-Mayer interested in selling advertising space on the screen. This is quite a different matter. If we had a picture showing a shot of Broadway at night, it would be absurd not to show the electric signs.

"I do not understand the paragraph in your letter in which you say—

"I am sure that you are heart and soul with me in this movement to drive every sort of advertising out of motion pictures and I shall so advise the newspapers of the United States and Canada in the first number of HARRISON'S CONTACT which will be mailed in a few days."

"I cannot give you such authorization to link my name in any movement.

"You have already received from me my views and the views of the company on screen advertising as relates to receiving money from commercial products. That is all the statement I care to make.

"You must not confuse the issue. Showing advertising on the screen that is NOT paid for is a legitimate thing. It is only to get an authentic background. To eliminate this entirely would be silly. However, I have written to the studios and they are minimizing this type of background."

The following is an answer I have sent him, dated July 6:

Dear Mr. Schenck:

"In your letter to me under date of June 26, you say that, in the concealed advertising question, you are guided, not by my own personal wishes, but by the wishes of the exhibitors. You thus question my statement that, in this matter, I represent the wishes of the exhibitors.

"If by the 'exhibitors' you mean the theatre managers of your company, you are correct; but if you mean the independent theatre owners, you are incorrect. In the conduct of my work, I come daily in contact with independent exhibitors, who write to me freely of their troubles and ask for my assistance. Among such letters have been several not only endorsing my fight against all sorts of advertising but also congratulating me for having led the crusade against it.

"Your relations with the exhibitors are such that you cannot ascertain their true sentiment in this matter. To you, many of them might say that they do not object to seeing concealed advertising in your pictures to be used for 'tie-ups.' Ninety-nine percent of such exhibitors, however, would say to me that they are opposed to it. The reason for this is the fact that, if they should speak to you of their sentiments freely, they might be penalized by being deprived

of your pictures, or by being forced to pay crushing prices. But they do not hesitate to express their sentiment to me freely, because I am their friend, one that fights for them to protect them from producer-distributor injustices.

"You say that the majority of the exhibitors do not object to this sort of advertising.

"Since you admit, by implication, that a minority are against it, how about them? These have no way of eliminating the advertising from your pictures; they have to run them just as they receive them from your exchanges. They are thus compelled to resort to a practice they consider detrimental to their interests. Is it fair on your part, then, to force these to show your concealed advertisements, thus making them incur the ill will of their patrons, and of the newspapers?

"You seem to take great pains in making me understand that your company is not interested in selling advertising on the screen. It is hardly necessary for you to emphasize this point, for I have already made it clear, not only to the theatre owners, who subscribe to HARRISON'S REPORTS or who only read it, but also to the newspaper editors, through HARRISON'S CONTACT as well as HARRISON'S REPORTS.

"I am advising my subscribers and readers that you have not authorized me to state that you are in accord with me in my efforts to drive all sorts of advertising from the screen. I intend so to advise also the newspapers of the United States and Canada in the August issue of HARRISON'S CONTACT.

"You say that the advertisements which you conceal in your pictures are devices used to obtain realism with. May I ask you how much realism you have gained by the showing of closeups of 'Flit' and of 'Lux' in your pictures? Would it be silly if these closeups were left out? Does this make the pictures more entertaining? I can assure you that some of the pictures need more than Lux to make them fit to be shown to the American public.

"You say: 'If we had a picture showing shots of Broadway at night, it would be absurd not to show the electric signs.' I have not condemned your company for showing the electric signs in shots of Broadway, contained in your pictures, but for the deliberate showing of close-ups, such as Flit, Lux, and other commercial articles. These close-ups are unnecessary to the picture scenes, and unjustified.

"Would you post a bill on a fence against the fence-owner's wish? But you post 'bills' on the exhibitors' screens without their permission or consent, merely on your assumption that they do not object to your doing so, and because some of them had done so themselves. And yet posting a bill on a fence is not offensive to the public, because they do not pay an admission to see the bill—it is merely an offense against the proprietary rights of the fence owner; but inserting concealed advertisements in your pictures is offensive to the public and an imposition on them, because they pay money to see the picture.

"In the decisions you have taken in this matter, you seem to forget entirely the American public. Don't you think that they are entitled to some consideration?

"The American public is, as you have already admitted, opposed to advertising on the screen that it paid for; why is it not to advertising that is not paid for? Is the imposition less in the latter case?

"Since there is so much doubt in your mind that I represent the sentiment of the independent theatre owners, I have decided to refer the matter to the newspapers of the United States and Canada, suggesting to them to communicate with the independent theatre owners, directly whenever practicable, or through their representatives when otherwise, to ascertain whether they approve of Lux, Flit, and of other advertisements in your pictures, even though such advertisements are not paid for.

(Continued on last page)

"The Girl Habit" with Charlie Ruggles*(Paramount, June 27; running time, 77 min.)*

Some people may find enjoyment in this picture, but it will not be such as to make them remember it or induce a picture hunger in them. It is one of those inane stories, which are not missed if they are not made; it hardly fits an artist of Mr. Ruggles calibre. He is supposed to be a girl's man, who gets into trouble with his sweetheart, whom he is about to marry, because of his past acquaintances with girls, which makes it impossible for him to avoid them. Every time he turns around he comes upon some such girl, and since he is a fascination to them they insist upon talking to him and upon being taken out by him trouble results; his fiancé suspects him of being untrue to her.

Several laughs are caused by his efforts to be arrested so as to save his life from a tough man who had found him at his home with his wife; he was trying to obtain some love letters he had written to her and when the gangster entered his home he was found in a somewhat compromising position. The safest place for him is, he thinks, the jail; but he has a hard time getting himself arrested. He deliberately breaks several laws, but every time something happens, frustrating arrest. Eventually, however, he has his wish fulfilled; he is arrested, tried, convicted, his fingerprints taken and put in stripes. Just as he thought he was safe, he finds the gangster as a cell mate. His consternation is without bounds. After serving time, he is liberated, to find himself in more trouble until his good character is conclusively proved to his fiancée.

The plot was taken from the play by A. E. Thomas and Clayton Hamilton; the direction is by Edward Cline. Tamara Geva, Sue Conroy, Margaret Dumont and others are in the cast. The sound is "terrible;" it has been recorded by the noiseless Western Electric process. Though the noise is eliminated almost entirely, the sound is unnatural; the voices have a "tinny" sound, so harsh and displeasing that it makes one nervous.

NOTE: The jewelry store of Udall & Ballon, and Mirror Candies are shown in a scene though no necessity exists for it.

"Salvation Nell"*(Tiffany, June 1; running time, 77 min.)*

When I reviewed this picture at the Beacon Theatre, New York, I heard a comment from the person sitting next to me as follows: "I've seen bad pictures but this certainly is the worst." And I did not blame her for feeling that way. Not only is the action slow and listless, but none of the characters arouse sympathy. The hero is presented as a brute, without any character and vile in his treatment towards the heroine. The heroine is shown willing to live with him without marriage, to support him, and even ready to take all kinds of abuse from him. Her behaviour and submissiveness will be resented by women. And then religion and preachments are brought into the story without creating any feeling of sincerity. As a matter of fact the whole tone of the picture is that of the old fashioned melodrama, with a filthy background:—

The heroine is in love with the hero, who is a bully, refusing to work and living off the meagre earnings of the heroine. When she loses her position as a waitress he forces her to accept one scrubbing floors in a saloon. She tells him she is going to have a baby, and instead of sympathizing with her he accuses her of being indecent and tells her to look to one of the other men for help. He is aroused, however, when one of the men tries to annoy her and strikes him, thereby accidentally killing him. He goes to prison. The heroine joins the Salvation Army. When the hero is released from jail he goes back to the heroine expecting that she will live with him again. She, however, makes him see his wrongs and induces him to change his manner of living, after which they are united.

The plot has been adapted from the play by E. B. Sheldon. It was directed by James Cruze. In the cast are Ralph Graves, Helen Chandler, Sally O'Neill, Jason Robards, DeWitt Jennings and Charlotte Walker. The talk is clear.

Children will be bored with it; not suitable for Sunday show.

Substitution Facts: In the work sheet, No. 142 is listed as "Circus Parade," from the story by Jim Tully. However, Tiffany now lists 142 as "Salvation Nell," and since the story was adapted from E. B. Sheldon's play and was not written by Jim Tully it is a story substitution. Unless you are a franchise holder you are not obligated to accept it.

"Newly Rich" with Mitzi Green, Jackie Searl, Edna May Oliver and Louise Fazenda*(Paramount, June 27; running time, 78 min.)*

A good comedy that will be enjoyed more by children than by adults, as it presents situations that will bring tears to children's eyes in sympathy with the child characters. The enmity existing between the mother of Mitzi Green and that of Jackie Searl, because of their jealousy and high-hat methods towards each other, brings about situations that are screamingly funny. One of the most exciting situations is where Mitzi Green, Jackie Searl and the boy king, having run away from home, are forced to spend the night in a dug-out at the river front. Two ruffians recognize Jackie as the famous movie star and kidnap all three children. The king escapes, calls together the members of the gang they had joined earlier in the day, and when they are all together they arm themselves with sticks, stones and rope. They beat up the kidnappers and suspend them from the ceiling until the police arrive. Both Mitzi Green and Jackie Searl are excellent in their respective parts and prove once again that they are good performers:—

Edna May Oliver resents Louise Fazenda's affectations and display of wealth. She reminds her that before her boy became a famous movie star she was nobody. Feeling that her daughter has more talent than the boy she sells her gasoline station and goes to Hollywood. Through an accident Mitzi gets on the set when a picture is being shot and creates a sensation. They proclaim her a genius and she, too, becomes a famous movie star. But the children are not permitted to play with others and they are bored. The two mothers determine to move in high society by taking their children to Europe and introducing them to a boy king. Once there Mitzi discovers the boy first and they become fast friends, Jackie meeting him later. The three children rebel and run away from home. They join a gang, are kidnapped and held for ransom, and are later saved by the members of their gang. Mitzi tearfully parts from the king.

The story was adapted from the story "Let's Play King," by Sinclair Lewis. It was directed by Norman Taurog. In the cast are Virginia Hammond, Bruce Line, Deil Henderson and others. The talk is clear.

Excellent for children and for Sunday show.

NOTE: There is an advertisement for Coty Chypre perfume in the picture.

"Laughing Sinners" with Joan Crawford*(MGM, May 30; running time, 71 min.)*

The picture is produced well and Joan Crawford wins the sympathy of the audience, but the story is demoralizing. It shows a Salvation Army girl erring, and this will probably be resented by civic and religious organizations. And Neil Hamilton, in the role of her lover, does nothing to win favor. He deserts her to marry another girl, after he had been living with her for two years. When he meets her again a year later, even though he knows that she is fighting against her love for him and is a member of the Salvation Army, he induces her to live with him again:—

The heroine, a night club entertainer, is madly in love with the hero, a travelling salesman. She meets him whenever he comes to her town. Afraid to tell her that he is going to marry another girl, he leaves her a note. She becomes despondent and one night is about to throw herself into the river. She is saved from doing this by a man from the Salvation Army. He talks to her, without preaching, and in an endeavor to forget her lover she joins the Salvation Army. A year later, while on a street corner singing with a group from the Salvation Army, she comes face to face with her former lover. He discovers that she is living at the same hotel he is staying at and when he learns that her room is next to his he insists that she open the door just to speak to her. He makes love to her and she succumbs. In the morning, disgusted at her weakness, she decides to leave the Salvation Army to go back to her old life. But the man who had saved her life and who was in love with her gives her back her faith in herself. She finally feels free of her old love and is united with the man who really loves her.

The story was adapted from the stage play "Torch Song," by Kenyon Nicholson. It was directed by Harry Beaumont. In the cast are Clark Gable, Marjorie Rambeau and others. The talk is clear.

Not suitable for children or for Sunday show.

"The Public Defenders" with Richard Dix (RKO, August 1; running time, 60½ min.)

Very entertaining. Mr. Dix is presented as a sort of Arsene Lupine; he finds out that the father of the girl he loves, vice-president of a bank which had been closed by the bank examiner for shady deals transacted by it, is arrested as a guilty person and, believing in his innocence, sets out to obtain the necessary evidence by which he could obtain his release. In his efforts to obtain the proof of their guilt Mr. Dix risks arrest by entering the homes of the guilty persons and opening their safes. The guilty persons appeal to the police authorities for protection but the latter seem powerless against the resourcefulness of the hero and of his confederates, the Professor, an ex-convict, well learned and intelligent, and of the Doctor, a former second-story man. He eventually succeeds in obtaining the necessary documents by which he proves the innocence, not only of the father of the girl he loves, but also of himself, for one of the guilty men, in order to make it impossible for one of the other guilty men, who had lost his nerve, to squeal, murders him and leaves such clues as to throw suspicion on the hero, the mysterious person who had been persecuting them and sending them warning messages.

There is considerable suspense, which is sustained to the very end. The situations where Dix is shown arranging the details of procedure and explaining the plan to his confederates, later carrying it into execution without a hitch, hold the spectator well-nigh breathless. The closing scenes, which show the police on his trail, offer pretty strong thrills.

The plot has been founded on the novel by George Goodchild; it was directed by J. Walter Ruben. Shirley Grey, Edmund Breeze, Paul Hurst, Alan Roscoe, Frank Sheridan, Carl Gerrard and others are in the cast. The photography is sharp and the talk clear.

Not unsuitable for children or for Sunday shows. (Not a substitution.)

"Broadminded" with Joe E. Brown

(First National; Aug. 1; running time 72 min.)

This comedy turns out to be moderately humorous. The plot is very thin and little imagination has been used in its presentation. As a matter of fact it shows Joe E. Brown using his same old tricks to get the laughs. These become, after a while, somewhat tiresome:—

Ossie (Joe E. Brown) and his cousin Jack (William Collier, Jr.) lead a wild life. Jack's father reaches the limit of his endurance when he reads in the papers that his son is engaged to an actress. He puts Jack in Ossie's care and insists that they leave New York for a while until the whole thing blows over. They go to California. They meet two girls, who are friends, and fall in love with them. But the actress follows them to California and almost ruins Jack's love affair. However, everything is finally adjusted, and the lovers are united.

The story was written by Bert Kalmar and Harry Ruby. It was directed by Marvyn LeRoy. In the cast are Ona Munson, Marjorie White, Margaret Livingston, Thelma Todd and Bela Lugosi. At times the talk is muffled.

Suitable for children and for Sunday show.

Substitution facts: In the contract Fred Kohler and James Rennie are listed as the stars, and since they do not appear in the finished product it is a star substitution and you are not obligated to accept it.

Note: There is an advertisement for the Austin car in the picture.

"Hell Bent for Frisco"

(Sono Art, July 10; running time, 56 min.)

A good program picture. It has human interest and keeps the spectator in suspense to the very end. There is one particularly exciting scene during an automobile race. One knows that the villain's intentions are to kill the heroine's brother, who is one of the racers, and, therefore, is on edge. Even though the murder is expected it comes as a shock as it is done in an unusual way:—

The heroine and her brother leave the management of their estate entirely in the hands of their executor. The heroine is engaged to the executor, and neither she nor her brother know his true character. He is chief of a gang and had been planning to do them out of their inheritance. In order not to arouse suspicion he holds a position in a bank. The brother is about to take a position in the bank. The executor realizes that he will be found out. He has his

henchmen kill the brother during an automobile race. The hero, a newspaper reporter, is amazed when the doctor tells him that the boy had been killed. Because of the friendship that had existed between him and the boy, and also because of his affection for the heroine, he decides to unravel the mystery. He is fearless and dauntless. He discovers that the heroine's fiancée is the leader of the gang. He is finally able to prove their guilt, and to save the heroine from being abducted by the gang and from losing her fortune. He gets the scoop for his paper, and he and the heroine are united.

The story was written by Arthur Hoerl. It was directed by Stuart Paton. In the cast are Charles Delaney, Vera Reynolds, Edmund Burns, William Desmond, Reed Howes and Carol Nye.

Suitable for children and for Sunday show.

Substitution Facts: In the contract 8081 is listed as "Hell Bent for Frisco," by Gene Pritchard. Since the finished product is by Arthur Hoerl, it is a story substitution and you are not obligated to accept it.

Note: There are two concealed advertisements in this picture, Royal Typewriter and Telechron clock.

"The Skin Game"

(British International, June 19; running time, 84 min.)

This is a fairly entertaining program picture. It has human appeal and holds the interest to the end, with some of the characters arousing much sympathy. There is a pathetic ending; it shows a young woman committing suicide because of a scandal that she had become involved in:—

The story concerns itself with the enmity of two families, the Hillcrests and the Hornblowers. The Hillcrests come from a long line of landed gentry, the Hornblowers having just acquired their wealth. Hornblower, at an auction sale, buys up some land directly facing the Hillcrest country estate. In order to get even with the Hillcrests, who had been slighting his family, he informs them that he is going to build a factory on the land, thus ruining their view. Mrs. Hillcrest discovers that Hornblower's daughter-in-law had been a professional co-respondent and forces him to resell the property to her at a tremendous loss or else she would expose the girl. Hornblower is shocked at the story and makes them promise not to tell his son. But the son hears of it, the scandal having already spread in the village. The daughter-in-law, in despair and shame, loving her husband and being unable to face him, drowns herself. Hornblower swears to revenge himself some day on the Hillcrests.

The plot was adapted from the story by John Galsworthy. It was directed by Alfred Hitchcock. In the cast are C. V. France, Helen Haye, Jill Esmond, Edmund Gwenn, John Longden, Phyllis Konstam, Frank Lawton and others. The sound was very poor at the theatre where I reviewed it. But later it was shown to me at a well sound-proofed projection room and I found the sound far better.

Children may be bored with it. Not suitable for Sunday show.

"The Black Camel" with Warner Oland

(Fox, June 7; running time, 71 min.)

In the review of this picture, printed in the July 4 issue, the running time, through an error, was given as 7 min. The correct running time is 71 min.

PASSING INFORMATION BY ONE EXCHANGEMAN TO ANOTHER

This year more than in other years the exchangemen have made it a practice to pass information to other exchangemen as to the prices a particular exhibitor paid to them and as to other terms, so that the other exchanges might charge that exhibitor the same prices, and impose on him the same terms.

Their object is obvious; they want a standard of prices and of terms established, so that with each season they might not find it difficult to make the exhibitor sign the same sort of contract.

The Philadelphia organization protested to the producers against this practice. Almost every producer replied to them, stating that they have given orders to their sales forces to refrain from divulging any such information to any other exchangeman.

This organization has dropped the matter for the time being, watching to see whether the sales forces of these distributors are going to obey orders or keep on doing the same thing.

"Please do not misunderstand me; I do not pretend to speak for all the newspaper editors of the United States and Canada, but only for those who have requested me to undertake to look after the advertising activities of the motion picture producers, although I believe the sentiment of the majority is with me. And in making an effort to persuade you to desist from continuing this practice, I am merely carrying out the promise that I have given them, for I feel that, in so doing, I am serving the interests, not only of the theatre owners, but also of the American public, which you have forgotten.

"The legislative sessions are not very far off. No doubt many bills, adverse to the motion picture industry, will be introduced in them. Mr. Will H. Hays, who represents your company as well as the other companies that form the membership of his organization, will run to the newspapers for aid. What will he say to them if they should point out to him that they are tired helping the moving picture producers and receiving nothing but ingratitude in return?"

To you, the independent theatre owners, let me say this: The matter of concealing advertising in motion pictures is so serious, even in cases where it is not paid for, that you should insist upon a clause in the contract compelling the distributor to deliver his pictures to you free from such advertisements. Take my word for it that unless you do so you will suffer at the box office.

RKO GIVES UP "TIEUP" ADVERTISING

Through a typographical error, it was stated in last week's issue that RKO will continue inserting "tieup" advertisements in its pictures. In a letter received from Mr. Hiram Brown, the President of this organization, the information is conveyed to this office that the RKO studio executives have been requested to discontinue this practice. "Several months ago," Mr. Brown states, "definite instructions were given to our picture companies to discontinue this practice entirely and these instructions will be adhered to."

HOLDING A PICTURE OVER NOT A VIOLATION OF THE COPYRIGHT LAW

Judge J. Morton, of the United States District Court, in Massachusetts, ruled on May 11, this year, that the holding over of a film under contract is not a violation of the Copyright Law, but merely a breach of contract. The case was brought by Metro-Goldwyn-Mayer Distributing Corporation and by others against the Bijou Theatre Company, Inc.

The following is an extract from Judge Morton's decision:

"The final question is whether a copyright owner who has entered into a complete contractual arrangement with another person for the use by the latter of copyrighted matter, can invoke against the other party to the contract the penalties of infringement of copyright for what is really only a violation of contract.

"I had occasion recently to consider a somewhat similar point, viz., whether a patentee who had obtained a decree and an injunction against a defendant and had thereafter licensed the defendant under the patent, could maintain that violations of the license agreement made the defendant an infringer and in contempt of the injunction. Upon careful examination of the law, I held that as the parties had seen fit to put their arrangements on a contractual basis, the plaintiff was not entitled to use the club of the injunction to punish the defendant for breach of contract. *American Pastry Products Co. vs. United Products Co.*, 39 Fed. 2d 181, and cases cited. The same reasoning is applicable here. The copyright statutes are designed to protect authors and composers against piratical appropriations of their work. They ought not to be used as a means of imposing severe penalties on a licensee for violation of a contract—especially where as here the license agreement contained an arbitration clause relieving from such penalties. There are many provisions in the contract which might be violated by an exhibitor, and the plaintiff's contention if sustained would open the door to great abuses. All damages suffered are, of course, recoverable under the contract."

I have often been chided by subscribers that I do not treat of the abuses of the COPYRIGHT PROTECTION BUREAU. I have been told that many exhibitors were made to pay exorbitant sums of money to this Bureau for holding over films.

This matter was too delicate for me to treat editorially for the following reasons: Primarily, I am opposed to the holding over of films by exhibitors, regardless of the provocation, even when they had the consent of the exchanges;

I felt that the exhibitors should have such a consent in writing. But I am not a lawyer and these exhibitors asked me to express an opinion that only a lawyer should or could give. To tell them not to pay the fine would be putting myself in an embarrassing position if the distributor should prosecute the exhibitor criminally under the copyright law and he secured a conviction of him. Even if I were a lawyer, I could not give a definite advice on the subject, for it is the courts, after all, that have the final word if a distributor should resort to them.

This does not mean that my sentiments were not with the exhibitors, for I felt that the collecting of two hundred and fifty dollars fine for a violation that involved perhaps no greater sum of money than twelve and one-half dollars was an oppression.

I do not blame the distributors for trying to protect their rights by discouraging this practice, but I felt that the oppressive methods they used are a greater offense than the offense involved; the punishment was altogether out of proportion to the offense. They set up their own "courts," and tried the exhibitors and convicted them just because they, that is, the distributors, felt that they were within their rights.

Judge Morton sets the matter straight; he declares that a hold-over is not a violation of the copyright law but only a breach of the contract, for which the distributor can collect damages by a suit in the courts.

The distributor can no longer use the copyright law as a club with which to exact penalties from exhibitors, unless they appeal from Judge Morton's decision and obtain a reversal in the higher courts.

STAR-MAKING AND STAR-BREAKING

The following is an extract from an article that appeared in *The Exhibitor* of Philadelphia:

"Four weeks ago, when the fate of Jack Oakie with Paramount was undetermined, and it appeared as if he would be a fadeout, any Paramount exchange manager or salesman would tell you that Oakie was through, the company knew it, and in order to protect its interests and those of the exhibitors, Paramount was dropping him because of poor box office.

"Now, it appears, Oakie stays with Paramount. Now, it appears, any Paramount manager or salesman will tell you that Oakie is the nuts, Oakie is big box office, etc.

"What do they think the exhibitor is—crazy?"

"It has been a merry game, this star business. One day the star is good, another poor. It all depends on whether the studio wants to put on the screws because of salary trouble, or other reasons.

"But this much can be said—

"The exhibitor who is fool enough to pay for the expense of a studio's experimenting with the prospective star doesn't deserve any pity when those pictures don't draw.

"It doesn't apply to Paramount only. Fox, Warners, Metro—every company is doing the same thing.

"The producers are asking the exhibitors to pay the expense for the training of a star and then taking a big price when the star makes good. . . ."

To this, may be added the following:

The producers have been in the habit, when a star breaks his contract and has signed a contract with another company, or when he threatens to break his contract, of searching scenario department's shelves to find the worst story to give to such a star. Oakie is an example; the last three or four pictures of his have been "bloody." Ruth Chatterton was given three terrible stories when she was dissatisfied and expressed a desire to join Warner Bros. Powell—it is a pity. Buddy Rogers—his last picture brings tears to the eyes of those exhibitors who have his picture under contract.

The same thing has happened with the stars of other producers.

HARRISON'S REPORTS is not accusing Paramount or any other producer of giving any star the "works" with poor stories; it merely wants to call the attention of the exhibitors to the peculiar coincidence that every time a star expresses a desire to join some other company his pictures turn into "flops."

My advice to you is this: When a star announces that he or she has joined another company, be careful of the first few pictures that will be released by that company as well as of the last three or four pictures that will be released by the company who has him or her at the time of the trouble. The pictures of the old company, as a rule, are lemons, and the drawing powers of such a star are killed, so that when the new company makes pictures with him or her they do not draw much.

HARRISON'S REPORTS

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THE INCORRIGIBLE PRODUCERS

The theatre owning producers are endeavoring to cut down their losses from theatre operation by removing competition among themselves. They split the product.

In splitting the product, however, they do not take into the deal the independent exhibitors, if there should happen to be in their zone such exhibitors. They act as if there is no other exhibitor to be taken into consideration, no other person that has the right to make a living.

It is hardly necessary for this paper to point out to these producers that their conduct may be found to be unlawful, in which event it might have serious consequences; it is un-American; it is selfish. The American spirit is that every person who has ability must be given a chance to make a living; but they are giving this spirit a new interpretation.

The theatre owning producers had better look out. They may flaunt the laws up to a certain point; then the law raises its arm.

MISREPRESENTATION IN ADVERTISING

Heretofore, the producers could make extravagant, and even misleading, statements in their annual announcements and they were able to get away with them, because there was no one to check them up and to expose such mistatements. But this year things are different; I am keeping an eye on them.

One example of misinformation is that of the MGM statement in the trade paper inserts advertising "Red Headed Woman"; the announcement states:

"We're congratulating ourselves! And we've got good reason! We were lucky enough to get a look at the advance proofs of the latest serial story by Katherine Brush—'Red Headed Woman.' That was even before it started serialization in the Saturday Evening Post and before it became the national story rage. We bought the talkie rights and we've got a box office sensation without question! . . . And it's going to get more national publicity when it appears as a book following its serialization!"

In the Work Sheet put out at the same time, this statement is contradicted, for the following is stated: "Serial by Katherine Brush to be published in the Saturday Evening Post."

An inquiry at the New York office of this magazine brought out the information that the story has not yet been published in serial form, that they did know when it would appear, and that the Post owned both the serial and the book rights, which indicated that the book would not

be published until after the story was printed in the Saturday Evening Post.

And yet MGM is trying to peddle it to you as "the national story rage," and as a "box office sensation"!

MGM is not the only producer who has made misstatements about the performances of stories; every one of the others has more or less done so. Columbia, for example, has "Via Manhattan," the novel on which "The Half-Way Girl" is to be founded, in the "best seller" class; it is not a best seller. RKO classes "The Dove" as "One of the greatest modern show properties"; its statement to the effect that "Bird of Paradise" is "Creation's Greatest Dramatic Property" is more than any one can stand. First National said that "Fellow Prisoners" is one of the "best selling novels"; it was only a short story, and was not published in book form.

HARRISON'S REPORTS is determined to put an end to such misrepresentations by exposing them whenever it comes across them.

DIGGING THEIR OWN GRAVES!

Several weeks ago it was pointed out in these columns that unless the salesmen treated the exhibitor better in the matter of prices, selling him their pictures at a price he could make a profit, they would be looking for a job in the fall. It seems as if that prediction has come true, for part of an editorial written by Jay Emmanuel in "The Exhibitor" reads as follows:

"Months back, gradual elimination of branch managers and salesmen was predicted in these columns. Since that time, hosts of salesmen and branch heads have been dropped. Elimination of many independent accounts forced the issue. Continued practices which harass the independent will result in an even greater number of sales representatives being lost from the fold. 'What is coming to? . . .'"

The exhibitors must look out, for the exchangemen are desperate; in order to hold their jobs they are going to use every sales method known to them to get big prices. If you fall for it, your doom is sealed.

1931-32 PRODUCTS AND CONTRACT PROVISIONS

Beginning next week, HARRISON'S REPORTS will start a series of articles analyzing the 1931-32 products and exposing the special clauses the different contracts contain.

The exhibitor who will buy his pictures and sign his contracts before reading these articles will lack the information that will enable him to buy right, or to insist upon the elimination of unfair clauses.

"Hush Money" with Joan Bennett*(Fox, July 5; running time, 68 min.)*

Just fair entertainment. The trouble with it is that the action is too slow. In addition, the story is the old worn-out theme of the wife with a past who, having failed to tell her husband about it, is threatened with exposure. The audience is never in suspense because the outcome is obvious. But the picture has been produced well and the acting is good. The hero has the sympathy of the audience at all times because of his kindness towards the heroine and of his faith in her. But the heroine does not win the respect of the audience at first because it is shown that she is living, without marriage, with a crook and even though she dislikes doing it, helps him in his profession; also she marries the hero, a wealthy boy of a good family, without telling him about her past or that she had been in prison:—

The heroine had been living with a crook. He had promised to marry her but never did. She helps him in his profession. They are caught at one of their jobs and are all arrested. The crook confesses to everything, involving her and all the other members of the gang. She goes to prison for a year, he goes for three years and the leader for five years. When she comes out of prison she is befriended by the police inspector who had taken an interest in her case. She goes to work and studies interior decorating at night. She finally makes a place for herself and meets the hero, who is a customer of the decorating firm she works for. They fall in love with each other. At the suggestion of the police inspector she does not tell him about her past. They are married. Three years later, the crook is released and finding out that she married a wealthy man tries to blackmail her. But the police inspector tells the former leader of the gang, who had also been released, about the crook's confession that sent him to jail. The leader goes to the crook's apartment and kills him. In that way the heroine is relieved of the fear of exposure.

The plot was adapted from a story by Courtenay Terrett and Philip Klein. It was directed by Sidney Lanfield. In the cast are Hardie Albright, Owen Moore, Myrna Loy, C. Henry Gordon and others. The talk is clear.

Children may be bored with it; unsuitable for Sunday show.

Substitution Facts: In the work sheet, No. 241 is listed as "Woman Control," from Mabel Wagnall's novel "The Mad Song," with Mona Maris, Clair Luce, Sharon Lynn and J. Harold Murray. But since the finished product was not adapted from this novel, and none of the stars listed in the work sheet are in the finished product it is a story and star substitution and you are not obligated to accept it.

"A Woman of Experience" with Helen Twelvetrees*(RKO Pathé, Aug. 7; running time, 73 min.)*

Fair entertainment. It is an old play, based on an equally old theme, that of the woman with a past. The action is slow, and the only scene that is exciting is where the heroine, acting as a spy, traps a traitor just as he was about to leave with valuable information regarding submarine work. Comedy relief is given by Zasu Pitts, in the role of a maid. The action takes place in Vienna, during the world war:—

The heroine is not accepted for war work because of the fact that she is a "registered" woman. She is anxious to do something for her country and undertakes the job of a spy. One of the officers in the army is suspected of being a traitor, and she is assigned to the work of trapping him. Through an accident she meets the hero, a young naval officer, and they fall in love with each other. She does not tell him of her past. They are so wrapped up in each other that she does not go ahead with her assignment. She insists that the hero volunteer for submarine work and as soon as he is gone she writes him a letter telling him there is some one else, because she felt she was not good enough for him. Once he is away she takes up her spying assignment again and traps the officer with the necessary information. He shoots her, but fails to kill her. The hero returns and is unable to keep away from her. He asks her to marry him and she consents. His mother, who knows about the heroine's reputation, begs her not to marry her boy. But when she shows the mother a letter from the Medical Department that she cannot possibly live more than six months because of the bullet wound, the mother consents to the marriage.

The story was adapted from the play "The Registered Woman," by John Farrow. It was directed by Harry Joe Brown. In the cast are William Bakewell, Lew Cody, H. B. Warner and others. The talk is clear.

Children may be bored with it; unsuitable for Sunday show.

"First Aid"*(Sono Art, July 25; 63 min.)*

A fair story, dealing with racketeers and with dance halls. Though the material is good enough to have made a pretty interesting picture, poor handling has nearly ruined it. In some places, those who will see it may laugh at it. The author conceived the idea of using the Latin, employed by doctors for prescriptions, to enable the hero, captive of some criminals, to communicate with the outside world and thus obtain help. But he has laid too much stress on things that sounds highly improbable. It is hard to believe, for example, that the crooks would have taken prescriptions to a drug store to be filled without suspecting a possible trick on the hero's part when the language in which the prescription was written was unknown to them:—

The young brother of the heroine, a dance hall girl, is in with a band of crooks. They plan to rob some jewels. The brother double-crosses them and opens the safe alone, hiding the jewels. The crooks, suspecting him, hold him captive. In attempting to escape the police shoot him and wound him on the head. He is taken to the hospital and a young doctor (hero), sweetheart of the heroine, the young wounded man's sister, dresses his wound. The crooks pose as hospital attendants and trick the hospital authorities into letting them take the wounded man away. They carry him to their lair. They then kidnap the hero and bring him to the wounded man to attend to him so that when he recovers he might tell them where he had hidden the jewels. The doctor sends one of the crooks to fill a prescription. But, instead of writing a prescription, he writes a message in Latin telling the pharmacist of their captivity. Eventually succor arrives. The crooks are arrested and the hero and heroine seal their love.

The story is by Michael L. Simmons; the direction, by Stuart Paton. Grant Withers, Marjory Beebe, Wheeler Oakman, Donald Keith, William Desmond, Paul Panzer and others are in the cast. The talk is clear. (Not a substitution.)

"The Secret Call" with Richard Arlen*(Paramount, July 25; running time, 72 min.)*

It has been repeatedly proved that the attempt to take plays of twenty years ago to make modern pictures out of them is a failure. These dramas were made to fit the mentality of people of those days and are out of date in the present age.

"The Secret Call" is no exception. It was an old-fashioned drama when it was presented many years ago as "The Woman," written by William De Mille, and cannot be different today.

The action is very slow and the pace quickens only towards the end when the heroine is confronted by her enemy who tries to brow-beat her into revealing the name of the woman:—

The hero and the heroine are in love with each other. The hero's father, a cruel, merciless politician, frames the heroine's father, who holds a political position, forcing him to resign. Because of the disgrace her father kills himself. She is left penniless. She refuses to see the hero and takes a position as a telephone operator in a hotel. A year later the hero's father is involved in a big fight with a Senator. He learns that the Senator had had an affair with a woman and is determined to find out the woman's name so as to make a front-page story of it in the newspapers. Through a call the Senator makes, the heroine discovers that the woman involved is none other than the politician's daughter, who had been her friend at one time. She refuses to reveal the name of the woman to the politician or to his henchmen. He torments her until she is forced to reveal the name to him. He is shocked when he discovers it is his own daughter. He is grateful to the heroine for her nobleness and issues a statement to the newspapers that he is through. The hero and the heroine are reconciled.

It was directed by Stuart Walker. In the cast are Peggy Shannon, William B. Davidson, Charles Trowbridge, Jane Keith, Ned Sparks and others.

Children may be bored with it; not unsuitable for Sunday show.

"Men of the Sky"*(First National, June 20; running time, 68 min.)*

An indifferent spy melodrama, unfolding during the days of the World War. The episodes are not handled in a way to grip one's interest. Human appeal is directed only mildly. The ending is unpleasant; the heroine's father is shot and killed as a spy, and the heroine and her sweetheart, who, too, had been arrested as spies, are supposed to be put to death by a firing squad:—

The hero, a young American, meets the heroine in Germany in the days preceding the World War and falls in love with her. She promises to marry him. War is declared and the heroine's father, who was a member of the French Intelligence service, receives his orders. He tells his daughter that they must depart for Strassburg immediately, informing her that he had been a member of the service and that he must help her for the glory of France. Reluctantly she leaves without explaining to the hero. The hero follows her and learns that she is engaged to a German. In reality she had accepted the hospitality of the young man's family for the purpose of obtaining military information. Despondent, the hero goes to France and joins the Lafayette Escadrille. He is assigned to land in enemy territory and to communicate with French agents. In Germany he comes across the heroine and learns that she is a member of the intelligence service. The Germans suspect the heroine's father and catch him with the "goods." Eventually they catch also the hero and the heroine. All three are put to death.

The story is by Jerome Kern and Otto Harbach; the direction, by Alfred Green. Irene Delroy, Jack Whiting, Bramwell Fletcher, John St. Polis and others are in the cast. The talk is clear. (Not a substitution.)

It is evident that this was intended to be a musical comedy and was later changed.

Not harmful to children, but they will be bored.

"Arizona"*(Columbia, June 27; running time, 67 min.)*

This is another creaky old melodrama, which the producers tried to modernize. The results, however, have proved indifferent, for the reason that the play was written for an epoch when the majority of the people was entirely different from what it is today. The action does not create much pleasure, for it is not pleasurable to see a man marry a woman whom had been mistress to another man, in this instance protege of his. One also dislikes to see two men who had been chums become enemies. The action in this case is made more unpleasant by the fact that the heroine compromises the hero; by tearing off her clothes, she makes her husband believe that the hero had attacked her. (Her object was to spoil her sister's marriage to the hero, whom she thought unworthy of her.)

The plot has been founded on the play by Augustus Thomas. George Seitz directed it. In the cast are Laura La Plante, John Wayne, June Clyde, Forrest Stanley and others. (Not a substitution.)

"Enemies of the Law"*(Regal Pictures, July 10; running time, 66 min.)*

This turns out to be a re-hash of other gangster films that have been produced before. Compared to pictures such as "Public Enemy" and "Doorway to Hell," it is an amateurish attempt. It has all the demoralizing sequences of the usual gangster film, such as disregard for law and order, and cold-blooded shooting, and lacks the fast pace that made the other gangster pictures engrossing. There is no human interest and none of the characters arouse sympathy, not even the heroine:—

The heroine, a police spy, becomes acquainted with the leader of one of the bootlegging gangs. She hopes that through him she will be able to discover who the leader of all factions is. They fall in love with each other and she tries her best to make him quit the racket, but he tells her it is impossible. He takes her into his confidence, telling her that he is meeting the big chief at a certain place one night. She relays this information to the police and they break into the premises. The man who loves her is shot and dies in her arms, knowing that she had been a spy.

The story was written by Charles R. Jones. It was directed by Lawrence C. Windom. In the cast are Mary Nolan, Johnny Walker, Lou Tellegen, Harold Healy, Alan Brooks and others. The sound is very bad.

Not suitable for children or for Sunday show.

"Five and Ten" with Marion Davies*(MGM, June 13; running time, 88 min.)*

An interesting picture. It presents the problem of a man who has too much money and ambition, and who, because he is wrapped up in the progress of his business, fails to understand his wife and children, eventually causing the death of his son, and bringing about almost the ruin of the lives of his wife and daughter. There is deep human appeal in some of the situations, as for instance when his wife attempts to make him understand that she is lonely and wants his company and that she despaired because of his inability to understand her. The scene in the hospital where the son dies is extremely pathetic. The hero does not win the sympathy of the audience at first because, although he loved the heroine, he refused to listen to an explanation that would clear her, instead marrying another girl; also because of the fact that even though he had talent as an architect he preferred wasting his time by all play and no work:—

The heroine, daughter of a wealthy merchant, is anxious to get into society. She contributes large sums of money to charities thinking this will aid her socially. But she finds out that it is just her money they want and not her company. The hero, member of a good family but not wealthy, is engaged to a girl of his set. The heroine meets him at a charity bazaar and they are attracted to each other. They eventually fall in love with each other and the hero decides to tell his fiancée everything, but asks the heroine not to mention it for the time being. The heroine, however, enraged at the remarks made to her by his fiancée, lets the secret out. The fiancée tells the hero a twisted story of what the heroine had said and he, in anger, tells the heroine he does not want to see her again. He marries the other girl. A year later, at the dedication of a skyscraper building her father was interested in, she meets the hero. They realize they are still in love with each other and decide to go away together. Her brother is in despair when he hears this. He goes to his mother's room and there he finds a note that she had left his father because she was lonely. He becomes insane with grief, gets into an aeroplane and purposely lets it drop to earth. He is badly injured. This brings the family together. The boy dies. The heroine is sailing for Europe with her parents when she spies the hero, just as the ship starts moving. He yells to her that his wife had divorced him and that he was following her to Europe.

The story was written by Fannie Hurst. It was directed by Robert Z. Leonard. In the cast are Leslie Howard, Irene Rich, Richard Bennett, Kent Douglas, Mary Duncan and others. The talk is clear.

Suitable for children or for Sunday show.

"Sherlock Holmes' Fatal Hour"*(First Division, July 10; running time, 82 min.)*

This is a good detective mystery drama. Although there is no love interest it holds the attention of the spectator and keeps one in suspense, as all the thrills are provided by the uncanny way Sherlock Holmes has of unraveling a mystery. The discovery of the villain's identity comes as a surprise.

One of the thrilling scenes is where the villain visits Sherlock Holmes to warn him to keep out of his affairs. His face is entirely covered so that it is impossible for Holmes to see who he is. During this scene one is in constant fear that the villain will attempt to murder Holmes.

The story concerns itself with the unraveling of the mystery of the murder of two night watchmen, one in the largest bank in England and the other in the largest bank in Berlin. No money is stolen from either bank, but in one case a piece of wrapping paper is found and in the other a small box. Holmes, who is called into the case, discovers that the real money had been stolen and replaced with counterfeit bills in both banks. He realizes that Dr. Moriarity, the villainous criminal, is back of it all. He finally tracks him down, but not before another murder is committed.

The plot was adapted from two of Sir Arthur Conan Doyle's stories, "The Final Problem" and "The Empty House." It was directed by Leslie S. Hiscott. The all English cast consists of Arthur Wontner, Jen Felming, Minnie Rayner, Leslie Perrins, Jane Welsh, Norman McKinnell and others. The talk is clear.

Suitable for children and for Sunday show. (It was made in England.)

SOUND ADVICE FROM A FORMER SALESMAN

Part of a letter sent to me by an exhibitor, a former salesman, reads as follows:

"... I served with Paramount as a salesman for several years and I know all the tricks as far as selling pictures is concerned, and more so of their attitude towards any one who will pan their pictures. I admit to you that I had quite a job as far back as eight and nine years ago trying to kid the exhibitor out of the confidence he had in your Reports, which many times were presented to me by the exhibitor as a counter argument to keep the prices down.

"I knew you were right eighty-five times out of a hundred, but at that time Paramount was giving me my living, so I lied the same as everybody else does and they still do today. The logic of this short story and my advice to the exhibitor is: 'Watch your step, and if you don't know your own business and your possibilities better than does some one trying to sell you something, you had better get out of business.'

"Paramount did not win me over on their last season's sales plan, but I did buy all the product at my price, only to shelve a lot of no account pictures. This is going to be a lesson to me, for I will under no circumstances buy a product one hundred per cent again in order to get a few good pictures. And the best evidence that they realize they cannot get away with it is the fact that they have already agreed to sell me fifty pictures. But until I know something more about them I refuse to buy.

"At this point I wish to compliment you on your Forecaster. I think it is an excellent idea.

"You are absolutely right in your comment of the MGM sales policy of the past season. I know many exhibitors who have had the experience you cited. But this happens to be another case in which the writer did not go for it. . . ."

The "A," "B," and "C" classifications for the Paramount pictures, with the right for them to designate the classifications themselves, worked well for Paramount, but not for the exhibitors. What induced the exhibitors to sign a contract with such terms was their faith in the quality of the Paramount program. This faith, however, was shattered because the 1930-31 Paramount product turned out to be, in my opinion, the poorest among the major companies.

It is unbelievable that the exhibitors who made a mistake last year will make the same mistake also this year, or that those who did not make a mistake last year will fail to profit by what happened to those exhibitors who made this mistake last year.

WANTED!

If your film service has been taken away from you by a chain theatre and you are unable to buy pictures, no matter how much you may offer for them, until after the chain theatre has shown them, or if the chain has obtained from the distributor protection of such duration that the pictures become practically useless by the time you get them play-dated, you are requested to communicate with this office. Rest assured that if you desire to have me hold this information confidential your wishes will be respected.

Those of you, however, who do not fear reprisals if the information were to become public, may state so in their letter.

The reasons for which I desire to obtain this information cannot be disclosed at this time. But you are urged to send it in.

THE EFFECT OF THE RE-ISSUE POLICY AT THE RIALTO IN THIS CITY

The other night a friend of mine went to the Rialto Theatre to see a revival of Paramount's picture "The Green Murder Case." The print was in a "terrible" condition; it was cut and scratched, and the sound was "awful."

On the same program they offered short subjects that were as old as the picture itself and that were in almost the same condition as the feature.

But the thing that aroused the anger of the audience was this: For at least five minutes a peculiar sort of coloring was flashed on the screen, accompanied by a jazz song, played by an orchestra. The sound was positively deafening and was so objectionable that the audience booed, stamped and hissed for almost two minutes before it was stopped.

As one man was heard to remark: "They are bringing back the bad ones, instead of the 'big' ones, as the sign outside said."

Instead of showing re-issues in it, Paramount should shut down the Rialto entirely. The harm will not be greater, provided they do not issue any statements in the newspapers giving lack of good pictures as the reason for the closing.

PACENT REPRODUCING CORPORATION

91 Seventh Ave.
New York City

July 10, 1931

P. S. Harrison, Editor & Publisher

Harrison's Reports

New York, N. Y.

Dear Mr. Harrison:

I have been reading with great interest in HARRISON'S REPORTS of your fight against tie-up advertising. I heartily sympathize with you because I firmly believe that tie-up advertising is forced on the public in theatres, which is entirely wrong.

When the public pays admission to see a feature picture and have something pushed on them it is, in addition to being wrong, un-American and violates certain feeling of liberty. It will eventually become onerous to the public and is liable to cause the public to stay out of the theatres, which in the long run will react on the exhibitors and the producers, who are responsible, by loss of box office funds.

From the early pioneer days of radio broadcasting I was against too much advertising, and I believe that is the principal trouble with broadcasting at the present time—there is too much advertising. I hope the motion picture industry will not make the same mistake.

Hoping that your fight will be successful and productive of all the results and the exhibitors desire in this connection, I am,

Sincerely yours,

L. G. Pacent
President

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X-RAYING THE 1931-32 PRODUCTS—1

Columbia Pictures Corporation

In the 1931-32 group Columbia has included two Barbara Stanwyck pictures.

Last year they sold the exhibitors three Stanwyck pictures: "The Miracle Woman," "Virtue's Bed," and one among the ten "Proven Specials." So far the Columbia executives have not delivered any. "The Miracle Woman" has been completed and is soon to be released, unless they get into censor troubles. "Virtue's Bed" will not be delivered, for according to the executives of this company Mr. Hays has vetoed the story. Nor will the "Proven Special" Stanwyck be delivered.

I asked the Columbia executives why they are refraining from delivering the two Stanwycks they owe you and was given by them a hard-luck story about high cost of negative. I pointed out to them the fact that, before they had delivered any Stanwyck picture, they made "Ten Cents a Dance," and sold it separately; but I was told by them that almost in every case they sold it to those who had the Stanwyck picture under contract. I was assured that the prices obtained were much lower than the contract prices for this star. I asked them if they were willing to refund the difference to those exhibitors who paid a higher price, but they would not do that, for, they said, they could not collect from those to whom they sold it at a lower figure.

I asked them how the exhibitors were to be assured that they would receive the two Stanwyck pictures they may buy in the 1931-32 group. They told me to inform you that their company will surely deliver them this time. I told them to put this assurance into writing. Here is his letter, dated July 8, and signed by Joe Brandt himself:

Dear Pete:

Lou Metzger said he talked to you on the 'phone the other day about the Stanwyck situation and he asked me to advise you relative to the Stanwycks to be delivered for 1931-32.

You have my assurance, Pete, and you can assure your readers, that Columbia will deliver a Stanwyck production and a Capra-Stanwyck production for the season 1931-32. You can state this definitely as Miss Stanwyck is under contract to us to make these pictures.

* * *

Of the twenty-six pictures the Columbia Pictures Corporation has announced for the 1931-32 season, only seven are to be founded on books or plays. These have already been reviewed by the FORECASTER.

"The Guilty Generation" is a play, but it has not yet been shown on Broadway; according to Joe Brandt, it has been given only a tryout in a small town.

Two of the others are to be founded on two Edgar Wallace books, which are mystery stories. Columbia itself has not yet decided which ones it will select.

Two of the others are to have Barbara Stanwyck in the leading part.

Of the remainder, some are to be founded on original stories, and some are given without stories or authors.

The seven pictures that have been reviewed are the following: "The Artist's Model," Forecaster Page No. 62: This is to be founded on the Rupert Hughes' short story, "The Rented Body," which appeared in the Cosmopolitan Magazine. The plot is too thin for a good picture.

"Zelda Marsh," Forecaster Page No. 66: This is a "dirty" sex romance, to be founded on the Charles G. Norris novel. It is gloomy and sordid, and shows human

nature at its worst. Not for the family circle.

"Blonde Baby," Page No. 70: Comment about the foulness of this book was made in the June 20 issue of "Harrison's Reports." There is hardly a chance of making it into an acceptable picture.

"The Pagan Lady," Page No. 71: It is a sex romance, to be founded on the play by William Du Bois and Alice Kauser. It is a broadly immoral play, its heroine being a wanton. There seems to be hardly a chance to make a decent picture out of it.

"The Substitute Wife," Page No. 73: The material promises to make an excellent mystery melodrama.

"The Half Way Girl," Page No. 75: This is to be founded on the novel, "Via Manhattan," by Hawthorne Hurst. It is an out-and-out sex story, with few chances to film it without radical changes. The outcome must, therefore, depend on what changes, and in which way these are made.

"The Men in Her Life," Page No. 77: There seems to be an opportunity of making a good entertainment out of it if eliminations and changes are made wisely.

Out of these seven books or plays, only two give good promise; the chances for the others are very slim.

If one is to take this ratio as a basis, then one must come to the conclusion that, out of the entire number of the 1931-32 Columbia pictures, only seven will be tolerably good pictures.

CONTRACT

Clause Eighteen specifies that the exhibitor may reject ten per cent of the photoplays upon payment of one-half the rental. If the distributor should sell such pictures to another exhibitor, then he is to pay to him half of the rental up to an amount equal to that he paid for the privilege of excluding them. This clause, however, may complicate things if the distributor should elect to change the rentals of the picture the exhibitor desires to exclude, for he, that is, the distributor, has the right to shift prices in accordance with the terms of the clause printed on the schedule. For this reason it will be much safer for an exhibitor to insist that the price-shifting provision be stricken out and definite price set for each picture.

The Road Show Clause, (No. 23). This clause should be scratched out, for it is the cause of abuse. For instance, during the 1930-31 season, Columbia withdrew "Dirigible" and made a roadshow out of it. Its efforts to sell it to the public at one dollar and fifty cents top admission price so as to create prestige for the picture proved a failure in almost every zone; the public refused to pay such a price. The result was that no prestige for the picture was created and those who had the picture under contract were compelled to pay a higher price for it. The Road Show Clause in every distributor's contract, in fact, should be scratched out, for it is unfair to you to take a chance at their lemons and give them the right to take out of your group two of the best pictures of the year. If a producer makes two big pictures in a year he is lucky; therefore, you cannot afford to let him take such pictures out, leaving you only the junk.

Clause Twenty-five: This clause provides that, in case the Distributor should sue you, you agree to pay him, in addition, ten per cent of the amount recovered from you for counsel fees. Since the same clause does not provide for the distributor to pay you the same amount for counsel fees in case the action was brought by you against him, and you won the case, it is, in my opinion, inequitable and unenforceable. But you should scratch it out—you don't have to sign such a contract.

(Continued on last page)

"A Holy Terror" with George O'Brien*(Fox, July 19; running time, 53 min.)*

A good program picture. Although the plot is thin, the picture is short, filled with action, and keeps the spectator in suspense. In addition, there are some magnificent out-door shots and excellent horseback riding. One particularly thrilling scene is where the hero, in order to escape his pursuers, jumps with his horse from one side of a chasm to the other side. The hero and the heroine have the sympathy of the audience at all times, as they both display courage and resourcefulness:—

The hero finds his father murdered. Certain clues lead him west on an investigation of a man mentioned in his father's papers. He goes in his aeroplane, but in landing he crashes into the heroine's home. The heroine was taking a shower bath at that time and is chagrined. But they become friends. He finds his man, owner of a ranch, but he is absent. An attempt is made on his life by employees of the man he was hunting but he is always able to frustrate their murderous efforts. Towards the end, the hero comes face to face with his man. He is told by the ranchman that the dead man was not his father, that he himself is his father, having been taken away from him with his mother when he was a baby, and that he had not killed his supposed father, his death having been brought about by the accidental discharge of a gun. The hero is sad, but glad to find his real father, and to get a wife in the person of the heroine.

Max Brand's "Trailin'" is the novel from which the plot has been taken. Irving Cummings directed it. Sally Eilers, Rita LaRoy, Humphrey Bogart, James Kirkwood and others are in the cast.

Suitable for children, and for a Sunday show.

Substitution facts: In the contract, No. 245 is listed as "Wyoming Wonder," from the story "Alcatraz," by Max Brand. It is, therefore, a story substitution.

"Murder by the Clock"*(Paramount, Aug. 8; running time, 73½ min.)*

A fairly good murder melodrama. The spectator is not held in tense suspense as to who the murderers are, for directly after the crime there is a confession. But his interest is held because he does not know who the next victim will be. An intelligent audience might be amused because of the illogical happenings. But it is gruesome and creepy enough to please followers of murder mysteries. There are the mysterious passage-ways, the dimly lit rooms, and even the interior of a tomb. The unusual part of the picture is that the murders are committed by individuals who ordinarily were not killers, but were forced into the killings by the suggestion of a woman who leads them on by making them believe she loves them:—

The nephew of a wealthy old woman is made her heir. Tortured by the nagging of his wife, he murders his aunt so that he might get the fortune. But his wife is not satisfied with that. She wants him out of the way so that she may have all the money. A young artist is in love with her. She concocts lies about her husband's mistreating her. By suggestion this young artist chokes her husband. He is brought back to life again. But his wife by means of a mask of the old aunt parades outside his window, and the shock kills him. Philip, the idiot son of the aunt who had died, is led also to believe that he is loved by this woman.

He kills the artist, and almost kills the woman whom he drags down to the family tomb. She is rescued by a detective who had been interested in the case. She attempts to make him fall in love with her but this fails. Instead he takes her to the police headquarters.

The plot was adapted from the story by Rufus King. It was directed by Edward Sloman. In the cast are Lilyan Tashman, William Boyd, Irving Pichel, Regis Toomey, Sally O'Neil, Blanche Friderici, Walter McGrail, Lester Vail and others. (1931-32 product.)

Unsuitable for children, because they will be made nervous.

"Children of Dreams"

(Warner Bros., July 25; running time: at the Warner Beacon, it was run in 77 minutes; the Warner Bros. Home Office give the time as 83 min. Check it up!)

This is a one hundred per cent musical operetta. There is some excellent music in it, but the plot is so thin that it hardly holds the interest of those who look for action in a picture.

The action unfolds in the apple orchards of the West, crop time, and deals with a heroine who has a good voice, and who, in order to save her father from serious consequences for having been robbed of money entrusted to his care, agrees to accept an offer to study in Europe with the hope of earning money enough to save her father from embarrassment. She makes a success as an opera singer. Then follow the misunderstandings between her and the young man she loved, because he thought that now she has new interests in life and that she does not care for him. In the end she goes to him.

The material and the music have been gathered by Oscar Hammerstein II and Sigmund Romberg. Evidently it was contracted for at a time when musical pictures were in demand. But it has no place on the program now except perhaps in theatres that cater to cultured picture-goers.

The cast includes Margaret Schilling, Paul Gregory, Tom Patricola, Bruce Winston, Charles Winninger, Marion Byron and others. (Not a substitution.)

"The Vanishing Legion"*(A Mascot-Regional serial in 12 episodes)*

I dropped into a projection room the other day and saw the first two chapters of this Harry Carey serial and was impressed so much with it that, even though I do not review short subjects, I thought of saying a few words about this one with the hope of helping those who are in the habit of showing serials and perhaps those who do not run them regularly but only when a good one is offered.

"The Vanishing Legion" is full not only of thrills but also of human appeal. Little Frankie Darro brings tears to the eyes with his loyalty to his dead father. An appeal is directed to the emotions also by the attachment Harry Carey shows for little Frankie. Rex, the horse, well known to exhibitors and to the picture-going public by his appearance in pictures released by the old Pathe organization, adds considerably to the excitement. There is a fight between him and another horse in the first chapter which, for fierceness, has not been seen in pictures before. Harry Carey's voice records well; Harry does excellent work in his sympathetic part.

"Night Nurse" with Barbara Stanwyck
(Warner Bros., Aug. 8; running time, 71 min.)

This is an interesting and at times exciting picture. But it is unsuitable for sensitive people, for various reasons. One is that almost the entire first half of the picture takes place in a hospital. One sees scenes of blood and operations. At one operation, the patient is shown as having died on the operating table. This gives the spectator a squeamish feeling. Another reason is that the theme centers around a cruel plan to starve two children to death in order that their trust fund might pass on to the schemers. The mother is shown as a disreputable woman, constantly under the influence of liquor, and unable to think for herself. The heroine has the sympathy of the audience. She is fearless in her desire to expose the people who were attempting to murder the children:—

The heroine is a probationer nurse in a hospital. The hero, a bootlegger, with a bullet wound in his arm, calls at the hospital and begs her to dress his arm and not to notify the police. She does this and they become friends. When she graduates she is sent on a private case to take care of two children who are very ill. She realizes that they are dying from starvation, the right kind of food being withheld from them by the doctor their mother had engaged, and is frantic because she wants to go to the police but has not enough information. She is prevented by a cruel person known as Nick, who is the chauffeur of the family, from taking any step that would bring relief to the children. She finally learns about a trust fund for the children and understands then that the children are being starved to death. She calls in her own doctor and with the aid of her bootlegger friend, who had called at the house to deliver liquor, they give one of the children, who was dying, a blood transfusion, and save the child's life. She reports the case to the police and after everything is taken care of she accepts the proposal of the hero, who promises to give up the racket.

The story was adapted from Dora Macy's novel. It was directed by William A. Wellman. In the cast are Joan Blondell, Clark Gable, Ben Lyon, Charles Winniger and others.

Not suitable for children or for Sunday show.

Substitution Facts: In the contract 301 is listed as "Maytime," a musical comedy by Rida Johnson Young. Since the finished product is by Dora Macy it is a story substitution and you are not obligated to accept it.

"The Man in Possession" with Robert Montgomery

(MGM., July 4; running time, 84 min.)

An entertaining comedy. The humor is caused by the hero's presence as a butler in the home of his brother's fiancée, especially by those scenes in which his family call for dinner. Much comedy is caused also by the ingenious ways the hero used to get rid of the heroine's suitors. The story never lags as one is interested in the outcome, and is held in suspense to the very end. The acting is excellent and the humorous tone is kept throughout the picture causing one laugh after another. The action takes place in England:—

The hero is released from jail where he had been put because of an illegal transaction concerning an automobile. His brother is about to become en-

gaged to a wealthy widow and fears that his brother's presence might embarrass him. The brother and father offer to send him to America but he refuses and instead leaves home. He becomes a sheriff's man and is placed in possession of the heroine's home because she cannot pay a judgment outstanding against her. They become interested in each other. In order to help her entertain her fiancé and his parents properly at dinner he offers to be the butler for the evening. He is amazed when he finds the suitor is his own brother. The dinner ends in disaster. The next day when his brother calls to expose him the hero tells him that the heroine is a poor woman and explains his mission in the house. This makes his brother leave in a hurry. Another suitor, a titled gentleman, leaves after hearing certain stories the hero tells about the heroine. This leaves everything clear for him to propose to the heroine. She accepts him and they plan to leave for America with the money he had received from his brother, who was glad to pay him off to avoid a scandal.

The story was adapted from the stage play by H. M. Harwood. It was directed by Sam Wood. In the cast are Charlotte Greenwood, Irene Purcell, C. Aubrey Smith, Beryl Mercer and Reginald Owen. The talk is clear.

Suitable for children and for Sunday show.

"Common Law" with Constance Bennett
(RKO Pathe, July 24; running time, 73 min.)

If RKO Pathe cannot make better pictures than this, they might just as well shut down shop, thus saving their investment. When they took the liberty of changing the plot of the book entirely, they took a great responsibility in case of a failure. And failure they have made of it. At the Mayfair, where it was shown for the first time here, people laughed and giggled at serious moments. It is a surprise to me that they did not hiss it off the screen. There is nothing uplifting in the story. The hero's sister was made a schemer, a woman who did not hesitate to scheme against the heroine's character hoping by this to break up her brother's infatuation for her. The scene where the heroine poses in the nude is crude and will undoubtedly prove embarrassing to young women. It is true that the heroine is not shown in the nude, but the way it is handled it is the same as if she were so shown:—

The heroine leaves her lover to start out in life anew. She applies for a position as a model at the hero's studio. After seeing the beauty of her body he employs her. They eventually fall in love, but when the hero finds out that she had lived with another man he is furious and they part. They meet some time later at an art ball and the heroine goes home with him. They decide to live together in common law marriage. His sister, having heard of the affair, cables him to come home as their father is ill. He takes the heroine along. The sister invites her down to a week-end on their yacht, and plans to disgrace her and in that way have her brother break the affair. But her plans go astray as the hero realizes that the only way to save the heroine from insults is to marry her. And so they leave the yacht together to be married.

The plot was adapted from the novel by Robert W. Chambers. It was directed by Paul L. Stein. In the cast are Hedda Hopper, Lew Cody, Joel McCrea, Robert Williams and others.

Not suitable for children or for Sunday show.

Fox Film Corporation

The 1931-32 Fox product includes three Gaynor-Farrell productions, and one Gaynor Special. But no exhibitor can be sure that he will get any of them if he were to sign a Fox contract, if one is to judge by past performances of this company. The 1930-31 group included three Janet Gaynor pictures, but none was delivered. I wrote to James R. Grainger, General Sales Manager and Vice-President of the Fox Film Corporation why they did not deliver any of these three pictures and was told by him that, since Janet Gaynor was ill, they cannot help it if she did not make any for them to deliver.

I have noticed, however, that "Merely Mary Ann," a 1931-32 picture, was made before the 1930-31 season was over; "shooting" started May 30, and the picture was completed four weeks afterwards. This period of time belongs to the 1930-31 season, so that, if the Fox Film Corporation executives were sincere they would have employed it to make a 1930-31 Gaynor picture with. They could, in fact, have completed at least two pictures before the 1930-31 season is over—August 16. So the excuse Grainger has given me is invalid.

Unless you obtain a guarantee that all the Gaynor-Farrell productions and the Gaynor Special will be delivered to you, the Fox contract is not worth the paper it is written on, because the Thirteenth Clause absolves the distributor, as it will be proved in the analysis of this clause in this editorial, from delivering any delayed picture.

What is the possible quality of the 1931-32 Fox product?

Though the majority of the books or plays reviewed in the FORECASTER show great promise, the number of them do not represent an appreciable part of the entire Fox product to enable one to determine with any kind of accuracy what the possible quality of the entire group will be. The first pictures on the release schedule seem to be very good, but remember that the Fox Film Corporation has always been in the habit of releasing its best pictures in the beginning of the season; it acts like the wise farmer, who puts his best apples at the top of the barrel, stuffing the rows below with small-sized, inferior apples. Notice that the two Will Rogers pictures have been put in the first row; "Young as you Feel," on August 9, and "The Plutocrat," on December 13. In August there is scheduled for release also one Gaynor-Farrell picture.

Of the books or plays that have so far been reviewed in the FORECASTER, the following have been pronounced excellent: "Over the Hill," "The Plutocrat," "Merely Mary Ann," "Salomy Jane," and "The Brat"; also Zane Grey's "Riders of the Purple Sage," and "The Rainbow Trail." But these two are re-makes; they were made silent by Fox itself a few years ago. "The Royal Road to Romance" is a travelogue and shows no promise. "Yellow Ticket" is old-fashioned material, unfolding in Russia during the Czar regime; it shows little promise.

Contract

First Clause: As in former years, so this time—the exhibitor may demand the delivery of pictures "not generally released" within the period of the life of the contract, but he cannot reject any of them. On the other hand, the distributor may force the exhibitor to accept "delayed" pictures, unless two years shall have elapsed. It is inequitable.

The Road Show provision of this, the First, Clause stipulates that the Fox Film Corporation has the right to roadshow any number of pictures in New York and in Los Angeles, but only two in any of the other zones. But before this provision shall take effect in any zone, there must be an actual roadshow exhibition in that zone; in such an event, the exclusion of such a picture from the contract affects all exhibitors of that zone alike. In New York and in Los Angeles, this company may roadshow, as said, any number of pictures, but it can except and exclude from the contract only two. It is an unfair clause.

Thirteenth Clause: This clause deals with delays in the performance of the contract by either party, and enumerates the causes of the delays. It stipulates that one party must consider the delay time added to the performance time. In other words, if the exhibitor had a picture booked, say, November 1, and the distributor was prevented from delivering it for two months, this two-month period must be added to November 1, making the time of the delivery January 1. But the clause further states: "However, if such delay and/or disability to perform caused by reasons

as aforesaid, shall continue for a period of three months, either party may cancel this contract with respect to any photoplay, the release or exhibition of which has been so delayed or prevented, by sending notice in writing to that effect any time after the expiration of said three months' period, and thereupon both parties shall be relieved from any damage, claim or cause for action hereunder." In other words, if the delay in the production of a picture lasts three months, the distributor may notify you any time after the delay, even one year afterwards, and you must absolve him from all blame.

Eighteenth Clause: This deals with the acceptance of the Application. Notice that no time limit is specified within which the distributor is obliged to approve the Application. By all means you should avoid signing such a contract unless you insert in it the following provision: "It is agreed by both parties that this Application must be approved by the distributor within . . . days and must be returned to the exhibitor by registered mail." (Put in the blank space the number of days you want.) Unless you do so, you will not know whether you have a contract or not, for the exchange may string you along for months and months, and you will have no means by which you could compel Fox to inform you one way or other. A clause such as this could not have been conceived by any distributor who wants to be fair with the exhibitor. Such being the case you should insist upon the insertion of the aforementioned provision.

Your attention is called to the provision printed on the schedule in red ink starting as follows: "It will be Distributor's endeavor during the season 1931-32 to maintain the highest possible standard of quality in Distributor's production consistent with the change in conditions in our industry and in the taste of the motion picture public. . . ." In inserting this provision, Fox sought to reserve for itself the right to change stories, stars, directors or authors, and still be able to force you to accept the pictures. In other words, it seeks to make it impossible for you to reject substitutions. In addition to the fact that it is conflicting with the Seventh Clause, which stipulates that the exhibitor will not be required to accept a picture based on a different story, book or play from that described in the distributor's printed matter, it is not worth the paper that it is written on, as any lawyer will tell you. But let Fox Corporation be deluded with the belief that it means something.

In considering the Fox product, my advice to you is not to accept from the Fox salesmen any verbal promises for a later reduction. I am pretty sure that the Fox sales forces consist of high type men, men who would not hesitate a second to grant you relief, if you could prove to them that you are entitled to it. But their good intentions will be wrecked at the New York Home Office. Jimmy Grainger, the general sales manager, is an amiable fellow; but if an exhibitor were faced with bankruptcy and a ten dollar adjustment would save him, I don't think he could get it from him. Grainger will be much harder this year, because the Fox Corporation needs every dollar it can get hold of to meet its back-breaking obligations.

SEPTEMBER 1 NATIONAL PROTEST DAY AGAINST THE SCORE CHARGE

In cooperation with Mr. Abram F. Myers, head of the Allied organization, HARRISON'S REPORTS and the HARRISON FORECASTER have decided to call every theatre owner in the United States and Canada to set aside September 1 as a national protest day against the score charge.

As I explained in the columns of HARRISON'S REPORTS repeatedly, the score charge has no place in the moving picture industry. It was established first by Warner Bros. at a time when the sound was recorded only on disc for the purpose of covering the cost of the records as well as the slight cost of the music recording. But the charges they made were so exorbitant that they took millions out of the exhibitors. The others have followed their example.

When talking pictures were new and popular and caused the box offices to bulge with money, no one minded it; but things are different now.

The score charge is an additional rental—no more and no less.

More details of this movement will be given in a subsequent issue of HARRISON'S REPORTS. In the meantime all the organizations are urged to prepare for this grand protest.

Let us make this protest one that will be remembered in this industry for years.

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X-RAYING THE 1931-32 PRODUCTS—2

First National and Warner Bros.

The quality of the First National and of the Warner Bros. pictures has been low for two years, and the pictures did not draw much as a result of it.

Nor were the exhibitors so eager to book them; when these two companies, particularly Warner Bros., had good pictures, the treatment they gave the exhibitors was abominable. But it seems as if they have learned their lesson and are now more decent towards them.

Good treatment alone, however, is not sufficient to re-establish happy relations with exhibitors; their product must be good enough to make profits for them, and the selling terms reasonable.

As far as their selling terms are concerned, these will be discussed under the subdivision, "Contracts," in this editorial; first the possible quality of their pictures will be discussed.

First National

The following is a list of this company's pictures that are to be founded on books or plays and their possibilities as judged by the *Forecaster*:

"Five Star Final": Sordid tale.

"Penrod and Sam": Very good child picture.

"As Good As New": Chances poor.

"Fame": Good high-brow material.

"The Tenderfoot": Poor.

"Fellow Prisoners": Poor.

"I Spy": Fairly good.

"The Honor of the Family": Strong costume drama.

"The Last Flight," which on the contract bears the title, "Spent Heroes," and which has been founded on the *Liberty Magazine* story, "Nikki and Her War Birds," by John Monk Saunders: Rough and low type material.

The material does not look very promising.

Warner Bros. Pictures

The quality of the Warner Bros. product, too, was low for two seasons, and the treatment the exhibitors received at the hands of its sales forces was worse than that they received at the hands of First National's, but these, too, seem to have learned their lesson and are trying hard to win back the exhibitors' good will.

The following books or plays announced by Warner Bros. have been reviewed in the *Forecaster*:

"The Hungry Wife": Poor.

"Betrayed": Poor sex story.

"Manhattan Night": It has possibilities for an excellent melodrama.

"Mr. Hercules": Good possibilities.

"Expensive Women", With Dolores Costello: This is supposed to be a novel by Wilson Collison, but I have not yet been able to trace it, and the Warner Bros. Home Office cannot give me any information on it, story matters being handled by the studio on the Coast. Perhaps the book has not yet been published.

"Alexander Hamilton," "Desirable" and "The Mad Genius" have already been produced, but they have not yet been shown in this city. They may be shown soon.

Contracts

Since the contracts of the two companies are similar, they are analyzed together. There is only one difference between them—the First National contract has a provision on the schedule for designating a blank number of pictures to be withdrawn from the flat rental list to be played on percentage, on blank percentage terms. (It is assumed that the spaces in the printed clause are left blank so that the salesman may exact from each exhibitor as high terms as he

can. Thus he may obtain from one exhibitor only 20% and from the next, if he knows nothing about his business, 35%.)

Both contracts have a clause with a space, to be filled in, compelling the exhibitor, if he should agree to it, to spend a definite amount of money for advertising, and to charge certain admission prices.

Both contracts contain a road show provision but it is not as harsh as the road show clauses of the other companies; it merely stipulates that the road show pictures cannot be demanded by the exhibitor until after the completion of their run. These are not withdrawn from the exhibitor.

Eighteenth Clause: This clause provides for every emergency in case you should break the contract, but if the distributor should break it, all you can do is cancel the contract. This is bound to lead to abuse, for if a picture turns out good, nothing can prevent the company from renting it to your competitor. If it does, all you can do is to cancel the entire contract; you can not collect damages.

Neither the Warner Bros. or the First National 1931-32 pictures look very promising, nor the contracts offer you any special inducements. Therefore, I suggest that you wait until you see a few of the pictures produced before making up your mind whether you want to contract for them or not.

Metro-Goldwyn-Mayer

Those of you who bought the MGM pictures last year and other years will require great courage to enable you to determine what to do this year. During the 1930-31 season the MGM executives reserved the right to designate ten pictures out of the entire group as specials, to be played on a percentage basis, the percentage for MGM being thirty-five, and twenty-five per cent over a certain amount. This year they insist upon designating fourteen as specials, to be played on the same percentage terms. In addition, they provide that the "Marquee Five" shall be played on the same percentage terms as the specials. This makes nineteen specials in all.

There is so much resentment against the arbitrary attitude of the MGM sales forces that in many territories the exhibitors are keeping away from the exchanges; this year they are determined not to allow themselves to be browbeaten by any distributor.

Let us see what the possibilities of the 1931-32 pictures will be.

Comment on the drawing power of the MGM stars is hardly necessary, for you are in a position to know better than any one not acquainted with your local conditions how much they are worth to you.

Of the books or plays that are to form the foundation of MGM pictures, the following have been reviewed in the *Forecaster*, from which this information is borrowed:

"Flying High": Fair.

"Bridge vs. Bridge": Poor sex play.

"The Squaw Man": Old-fashioned drama.

"The Christian": A risk (It has been withdrawn; MGM is offering "Wife to Hugo" in its place.)

"Wife to Hugo": Vile; one brother has an affair with his brother's wife, and the third brother kills himself because he is in love with his brother's wife. Don't take it.

"Arsene Lupin": Good detective-crook material.

"After All": Good drama.

"The Guardsman": Material suitable for high-class custom. The box-office worth of the stars unknown; perhaps poor for small cities and towns.

"Strange Interlude": Value of this stage material un-

(Continued on last page)

"Sporting Blood"

(MGM, Aug. 8 [1931-32 release]; 85 min.)

It seems as if every one at the MGM lot is hopped up over this one; but personally I can't see the reason. It is true that there are some pretty good closeups of horses and of a colt—the birth of the colt is pathetic, for his mother had broken her leg before she had given birth to him and she had to be shot afterward. Since people love horses, they will undoubtedly enjoy these scenes. There is also the grand race at the end. But the story is too poor material. To begin with, it is presented in no novel fashion—the bringing back of a fine racing horse, who had lost his spirit through neglect and bad treatment, to win the race and thus help the heroine recoup her fortune, is not new. But the worst thing of all is the fact that, with the exception of the horse, and of Ernest Torrence, every principal character is a villain. The heroine, although married, loves another man; she has a chance to be united to him after her husband had been killed by persons whom he had induced to invest money in a race and lost it. The heroine's husband is dishonest; he attempts to win a race by fixing up a horse; he fails and loses his life as a result. The man the heroine loves (hero), too, is dishonest; he was "in" with a crooked bunch. The fact that he tips off the heroine toward the end that his crooked friends had bribed her jockey to pull the horse and thus make her lose the race will not be strong enough to help him redeem himself.

The big race is done well; it is thrilling. Thrilling are, however, almost all horse races. But it has been the experience that unless such races are backed up by a good story they get nowhere.

The plot has been founded on the novel "Horseflesh," by Frederick Hazlitt Brennan. Charles Brabin directed it well. Clark Gable, Madge Evans, Lew Cody, Ernest Torrence, Marie Prevost, Hallam Cooley, J. Farrell McDonald, and others are in the cast. (Coast review.)

Children will enjoy it, but whether it is good for them to see, that is another matter. In my opinion, the moral effect on them will be bad.

"Ex-Bad Boy" with Robert Armstrong

(Universal, July 15; 66 min.)

A very good comedy of the farcical sort. Most of the comedy is caused by the embarrassment of the hero when he is confronted with the vicious lover of the actress with whom he is supposed to be in love. The physical strength of this man awes him and puts him in mortal fear lest he receive a beating. The scene of the fight where the hero climbs on the chandelier in the dark room is amusing; when the lights are put on, the actress' sweetheart is found on the floor, felled by some one else, the hero receiving credit for it, thus impressing the heroine with possession of physical strength:—

The heroine's father, partner of the hero, wants the hero to marry his daughter. But because the hero is timid, the father spreads around rumors to the effect that he had an affair with a famous movie actress. The local manager invites the actress for a personal appearance and the hero gets into a difficult situation when her sweetheart hears of the "affair" and calls on him for an explanation. After a few "dreadful" moments for the hero, matters are cleared up and the hero becomes engaged to his partner's daughter.

The plot has been taken from "The Whole Town's Talking," by John Emerson and Anita Loos. Vin Moore directed it. Robert Armstrong, Jean Arthur, Jason Robards, Spencer Charters, Lola Lane, George Brent and others are in the cast.

Substitution facts: "Blind Husbands" was the picture that was sold. So "Ex-Bad Boy" is a substitution.

"Rebound" with Ina Claire

(RKO Pathé, released August 21; 88½ min.)

There is some merit to this picture but it can hardly be classed as an outstanding production, even though it has been produced well. The trouble lies in the weakness of the story; or, to be exact, in the story's inability to interest one intensely or to appeal to one's emotions deeply. The hero does not arouse any sympathy because he, though married, has an affair with another woman. The heroine arouses sympathy but it is only mild; beyond being faithful to her husband, she does not do anything that would make the spectator "fight" for her and urge her on. On the contrary, the weakness she shows in loving her hus-

band after the treatment he had given her makes the spectator lose somewhat his respect for her:—

The hero loved a woman but she married some one else. The heroine loved the hero and when she meets him despondent she draws him into marriage. In Paris the hero meets by chance the woman he once loved. Their close companionship hurts the heroine. It is too evident that he is cold towards his wife and too close to his former sweetheart. At a party his conduct is so censurable that the heroine falls upon her knees and begs him to change his conduct, because she loved him so. Still he is indifferent, accusing her of acting like a child. A young man, who loved the heroine, pleads with her on his knees to leave her husband and follow him. Seeing this man humiliate himself by falling on his knees and pleading for her love makes her realize her own humiliation and brings her to her senses. She tells her husband that she has found herself, and that she no longer cares whether he loved her or not. The hero is surprised and chagrined at her conduct and reprimands her. But she is determined never again to be under his spell. But in the end, reconciliation takes place between the two, the heroine eventually finding out that she still loved her husband.

The plot has been founded on the play by Donald Ogden Stewart. Edward H. Griffith directed it. Myrna Loy, Hedda Hopper, Hale Hamilton, and others are in the cast.

Chiefly for high-class custom. Children will be bored with it.

"Transatlantic" with Edmund Lowe and Lois Moran

(Fox, August 16; 73 min.)

The chief value of this picture lies in the fact that it is different; it has been photographed aboard a liner. Some of the shots show the engine room. These should interest people, because they do not see such sights very often. It does not lack human interest and suspense, either. The suspense comes from the fact that the hero is a crook and is after the securities of a rich man, head of a banking establishment, who had taken these securities and was running away, allowing the bank to crash. But there are on the boat other crooks who, too, are looking for the same securities and warn the hero to leave the field clear for them, threatening personal harm to him.

In the scenes where the hero is shown outwitting these crooks the spectator is held in pretty tense suspense. The scenes towards the end, where the hero and one of the other crooks chase each other in the engine room, shooting it out, are thrilling. The human interest comes from the sincerity the hero shows towards the heroine, daughter of a lens grinder, who with her father was going to Europe on a well-earned vacation. When the father had heard of the crash of the bank he almost went out of his mind for in it there were the savings of his years of toil. When the banker is founded murdered and the heroine's father is arrested on suspicion, the hero helps him to establish his innocence by digging out the necessary evidence of the murderer's guilt, who was a woman, with whom the dead man had an affair; she murdered him because he threw her aside.

The plot has been founded on the story by Guy Bolton and Lynn Starling; it was directed by William K. Howard. Jean Hersholt, John Holliday, Great Nissen, Myrna Loy and others are in the supporting cast.

Not unsuitable for children or for a Sunday show.

"The Magnificent Lie" with Ruth Chatterton

(Paramount, July 25; running time, 79 min.)

The deception on which the story is based is supposed to be humorous, but it proves to be far from that; it shows an utter lack of regard for the sensibilities of the spectator. It is in bad taste, for the reason that the heroine and two of her friends take advantage of the blindness of the hero, who had been injured in the war, to play a little prank on him for their selfish amusement. Blindness arouses pity in the average person's mind and when a condition like that is taken advantage of it makes one resentful. How can an audience sympathize with a heroine who participates in such a joke? In all there is little that is entertaining in this picture; as a matter of fact it drags most of the time.

The plot was adapted from a story by Leonard Merrick. It was directed by Berthold Viertel. In the cast are Ralph Bellamy, Stuart Erwin, Francoise Rosay, Sam Hardy and others.

Children will be bored with it.

"Young As You Feel" with Will Rogers

(Fox, Aug. 9; running time, 78 min.)

A nice little entertainment. There is not very much action in the beginning but after half of the picture is shown it livens up considerably. The picture has more comedy than human interest. Whatever little human interest there is it is found in the closing scenes, where Will Rogers saves Fifi Dorsay from being cheated of the proceeds from the sale of her land, by a man to whom she had given power of attorney to sell it:—

The hero, a successful meat packer of Chicago, is unable to make his young sons go to work in his company; they preferred wild life and art. To bring them to their senses, he establishes a friendship with a beautiful young French girl, with whom he goes to dances and other places. The sons are shocked that their father should be acting that way; they go to work to look after the business before it went to the dogs, and when they think the young woman he had befriended was about to blackmail him rush to his rescue. But they find things different. The young sons become engaged to two girls, daughters of a friend of his from his home town in Texas.

The plot has been founded on the play by George Ade; it was directed by Frank Borzage.

Fairly interesting for children and suitable for Sundays in small towns.

"The Miracle Woman" with Barbara Stanwyck

(Columbia, July 20; 90 min.)

A powerful drama. It should bring tears to the eyes of most persons. The interest is gripped right at the start, and is not relaxed up to the closing scenes. The deeply appealing situations are numerous. The closing scenes serve the spectator with a good thrill; they show a big fire in which the lives of the hero and of the heroine are in danger. The story is unusual; it has many novel twists:—

The heroine's father, a preacher, dies of a broken heart because of cruel treatment on the part of the church's trustees and the heroine, in delivering the last sermon her father had prepared, denounces them all as hypocrites. A "sharper" happens to be in the church when she spoke; he is so impressed by her oratorical powers that he is eventually able to induce her to accept a scheme that would make them both wealthy. Bitter against the world, she accepts the proposition and in a short time they have a fine big tabernacle, where people contributed liberally. Her sermons were broadcast and thus she was doing good to humanity. The hero, an ex-aviator, blinded in the war, scoffs at her sermons. Despondent one day, he is about to throw himself out of the window when her words, coming over the radio, prevent him from carrying out his purpose. With his landlady, he goes to the tabernacle to hear her sermon personally. She is in a cage with lions to demonstrate how safe are those who have faith in God and asks any one present to go into the cage with her. No one has the courage to do so except the hero. Their first meeting leads to others. The heroine had come to feel guilty for the deception she had been carrying on, preaching the gospel for profits. She was also despondent because of the necessity of keeping herself indoors, depriving herself of all forms of amusement. So the opportunity of calling on the hero offered her the mental relaxation she needed. They fall in love with each other. The manager of the "show," who coveted the heroine, becomes suspicious and details one of his men to follow her. He confronts her with the information he had gathered of her movements. She defies him but he threatens to send her to jail for embezzlement unless she gave up the hero and remained with him. She is forced to obey his orders. She tells the hero that she is going away to Jerusalem. He is heartbroken. The night before the farewell sermon the hero, helped by his landlady, enters secretly her room at the tabernacle and memorizes distances and objects, his intention being to make her believe that he can see now, hoping thus to induce her not to go away. At the night of the sermon he attempts the harmless deception but fails. The manager enters, orders the heroine on the stage, and gives the hero a blow on the jaw. He falls, strikes the table, and becomes temporarily unconscious. During the sermon the curtains catch fire. The heroine stays on the stage and implores to people to walk out slowly so as to prevent loss of lives. The fire reaches her and she faints. The hero regains conscious-

ness, finds his way to the stage, and comes upon the unconscious form of the heroine. He picks her up in an effort to carry her away. Firemen reach him at that moment and carry them both out. The heroine joins the Salvation army determined to break for ever with her former partner and to stay with the hero.

The plot has been founded on the play by John Meehan and Robert Riskin. Frank Capra directed it. Miss Stanwyck is supported by David Manners, Sam Hardy, Beryl Mercer and others.

Note: Columbia owes you three Stanwyck pictures. It will deliver only one—this one. But it is so powerful that I feel that, when Columbia delivers you "The Miracle Woman," it delivers them all. You have the picture; it is up to you then to work hard to put it over. No matter how much you say about it you cannot say enough.

Suitable for all, including children. Excellent Sunday show.

"Son of India" with Ramon Novarro

(MGM, July 25; running time, 72 min.)

It is a charming picture, but I don't think it will mean much outside the cultured picture-goers, for the masses want action and virility. There is a great deal of human interest, and Mr. Novarro handles his part of a Hindu young man artistically. There is some comedy in it, the heartiest being in the situation where the jeweler, to whom the hero had tried to sell his seventy-carat diamond, yells "thief," trying to make the police believe that the diamond had been stolen from him by the hero. In the closing scenes, where the hero is shown promising his friend, a white American, to give up his sister, whom he loved, is deeply pathetic:—

The hero and his father, while crossing the mountains, are attacked by thieves who sought to steal from them diamonds and other jewels of great value. The father is killed but the hero, with the aid of a Holy man, is able to save his life and the diamonds. He reaches Bombay ragged. He goes to a jeweler to sell his valuable diamond but he was offered so little that he refused to sell it. The jeweler then screams and runs after him pointing out to him as a thief. He is arrested and would have been convicted but for the testimony of an American. The hero meets a young American woman (heroine) and soon they fall in love with each other. The heroine's family are opposed to such a marriage on the ground of difference in races, but the heroine disregards their advice. Her aunt sends her nephew to the hero in an effort to persuade him to give her up. The hero is glad once again to meet the man who had saved him from imprisonment with his testimony. When he is told that the woman he is in love with is his sister, and is asked to give her up, he makes the sacrifice.

The plot has been founded on the book "Mr. Isaacs," by F. Marion Crawford. Jack Freyder directed it. Miss Madge Evans plays opposite Mr. Novarro. Conrad Nagel is the American.

Children should enjoy it. Good Sunday show.

"Alias—The Bad Man" with Ken Maynard

(Tiffany; running time, 62 min.)

A good Western. The story is interesting and there is plenty of action and suspense. Some of the situations will hold the spectator breathless; these occur when the villain discovers the true identity of the hero and attempts to kill him. The different means that the hero uses to thwart the villain's plans, finally rounding him and his gang up, are clever. There is the usual good horseback riding, free-for-all and fist fights:—

Both the father of the hero and of the heroine are killed. The heroine believes her father had been killed by the hero's father, who then committed suicide. The hero, a ranger, is out to prove his father's innocence and at the same time capture the real culprit. He suspects the villain and joins up with his gang, telling him he is a famous killer. He gets all his evidence together and just when he is ready to trap the villain and his gang they discover his real identity. He finds himself in a very tight fix but is able to come through, prove the guilt of the villain, his father's innocence and to win the heroine.

The story was written by Ford Beebe. It was directed by Phil Rosen. In the cast are Virginia Browne Faire, Frank Mayo, Charles King, Robert Homans, Irving Bacon and others. The talk is clear.

Suitable for children and for Sunday show.

known. The play offers opportunity to producers for much "dirt." MGM has not yet decided definitely on this for the 1931-32 season.

"Night Court": An original play, not yet produced.

"The Awakening," "Boarding School," "Guilty Hands," and "Honolulu" are original stories. According to information from Hollywood, "Guilty Hands" is not very good.

Contract

I desire to call your attention to a special clause, printed near the schedule on the MGM contract; it reads as follows:

"It is further understood and agreed that the Distributor may release at any time, and independently of this agreement, an additional photoplay of any star listed in the schedule (but not more than three (3) such additional photoplays altogether during the term of this agreement); that nothing in this agreement contained gives Exhibitor any right to any of such additional photoplay, and, that any thereof, whenever released, may be exhibited and/or licensed for exhibition by distributor free of any claim thereto by exhibitor hereunder, and without affecting in any manner Distributor's obligation to furnish and Exhibitor's obligation to play and/or pay for any and all the photoplays contracted for hereunder."

I wonder if you realize the significance of this clause. Yet it is highly important that you understand its meaning well: Since the MGM star pictures are sold to you without any stories, and the names of the authors who are to write the stories are not given, there is no way by which you can identify your pictures from those excepted by this clause. Suppose MGM started to make a picture for you and it turned out excellent: on the strength of this clause, MGM can withdraw it and sell it to you at higher prices; or it may sell it to your competitor. If such a picture happened to turn out a "lemon," or a "dud," as our British friends enjoy calling such pictures, nothing can prevent MGM from giving it to you on your contract. In plain words, this clause gives MGM the right to take the cream away from you and leave you the skimmed milk; and when you take into consideration that the road show clause gives it the right to take out of the group two pictures in order to roadshow them, there seems nothing for you to hope for, because all a company can hope to produce during a season is five outstanding productions. This is a vicious provision and should be fought to the last breath.

Clause Seven specifies that in case the Distributor violated the protection rights of the contract holder, the contract is not breached except for that particular picture. This may lead to abuse, for MGM may arbitrarily take a picture away from you and sell it to your competitor at a higher price, and the only penalty you can exact is the amount of the rental for that film.

Clause Nine, referred to as "The Play-date availability clause," is one-sided. By it the Distributor undertakes to advise the exhibitor that certain dates are available for him, but these are of no effect unless there are prints in the exchange. If the branch manager or the booker happens to have a personal grievance against you he may withhold the picture from you until it has grown whiskers.

THE ATTITUDE OF THE NEWSPAPERS TOWARD THE ALLIED NEWSREEL (KINOGRAMS)

The following circular has been sent by Mr. Frank E. Tripp, General Manager of the Gannett Publications, all first-line newspapers in the East, to his publishers and advertising managers, with instructions to pass it on to the editors:

"According to *Editor and Publisher The Fourth Estate*, issue of July 18, page 34, Kinograms, Inc., begin on August 28 inserting an advertisement in each of their bi-weekly releases.

"Will you please be on your guard following up all that we have already talked about in connection with moving picture advertising and see that none of these reels receive any publicity? I would further suggest that, so far as you consider it diplomatic to do so, you advise proprietors of theatres showing these reels that you shall feel that any publicity given to feature and other pictures shown in their theatres has the effect of drawing people to see Kinograms with its unlabeled advertising. Go as far as your judgment will dictate to you to impress upon such theatre owners that, since they are now in competition with newspapers, they cannot expect from you publicity other than what they pay for.

"Coming as it does after the battle against sponsored

screen advertising by the big producers has been won, it will be unwise to show any weakness on advertising concealed in newsreels, for if this is allowed to get a foothold, it will mean the return of advertising in the motion picture industry."

It was my hope to avoid treating on the Allied newsreel in these columns for, although I have been opposed all along to this method of financing the organization and so told Mr. Myers, I did not wish to embarrass him and the organization. Besides, I felt that, since this was an organization matter, the organization heads were fully responsible for the consequences. But the danger to the interests not only of those exhibitors who may show this reel, but also of every independent exhibitor is, as a result of the feeling of the newspapers, so great, that, for me to pass it up without comment, would be unthinkable.

Let me tell every one of you in clear language that the newspaper people are in no mood to be trifled with; unless the motion picture industry confines itself to its own sphere and leaves advertising alone, the newspapers will give it far harsher treatment than they are now giving radio. Last week the New York papers eliminated entirely the trade names from the radio programs.

Some of you may say that you have been showing slides on your screen ever since the picture theatre came into existence and consider advertising on your screen an inalienable right. From what I have been able to observe, the complaint is not against local advertising, but against the organized efforts to put the screen into the advertising business on a national scale.

I don't think there is an individual in the United States, no matter what his position, who can say that he has supported the organized efforts of the exhibitors more than I have, or that he has done more for exhibitors. In the case of Allied States, and of Mr. Myers in particular, I often went out of my way to give them encouragement and support. But I have not, as I have already said, approved of this method of financing the organization. I told Mr. Myers it was a mistake, for the reason that concealing advertising in a reel shown to the public at performances they paid admissions to see was unethical, as it was an imposition on them. I particularly stressed the fact that it would make the theatre owners competitors of the newspapers. But my advice was not heeded. Mr. Myers said that he went into it because Paramount and Warner Bros. did so. But now that these two companies have definitely abandoned sponsored advertising, Allied States has no business, according to the same reasoning, to be in it.

I don't know what the Allied Leaders will do now that they have been told what the consequences will be from the running of this reel. Remember that *Editor and Publisher The Fourth Estate* reaches every newspaper in the United States. Consequently, the fact that Kinograms contains concealed advertising has become known to every one of them. If there should be any publisher, advertising manager or editor of a newspaper who has missed it, he will surely read it in the bulletin of his organization, for I am sure that the method adopted by the Gannett newspapers will undoubtedly be adopted by every newspaper.

PREPARE FOR THE PROTEST AGAINST THE SCORE CHARGE ON SEPTEMBER 1

The score charge is one of the greatest injustices that have been perpetrated upon you. Although at the Atlantic City meeting of exhibitors and distributors it was admitted by Sidney Kent and by other distributor executives that the score charge was unjust, and that it was maintained by them only because Warner Bros. refused to drop it, they are still exacting it.

There is not the slightest excuse for the existence of this charge; the cost to the producer of the right to record copyrighted music is so small that it can be absorbed by the film rentals without any hardship on him.

Your proportion of the cost for the recording of the music is not one twentieth of what is charged you.

The score charge is, in my opinion, the worst form of gypping that has ever been conceived.

Will you do nothing to have it killed?

This paper has declared September 1 a national protest day. Mr. Abram F. Myers has promised the cooperation of the Allied organization to make it the most impressive ever staged by exhibitors in the history of the industry.

Talk the matter over with the heads of your organization, laying down plans for action on September 1. If you have any suggestions to make, I shall be glad to have them. It is time an end were put to "gypping."

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X-RAYING THE 1931-32 PRODUCTS—3

Paramount

The quality of the Paramount pictures fell down very badly during the 1930-31 season. Out of the fifty-nine pictures so far released, only six have been excellent. Sixteen of them have been either poor or "terrible." The others have been fair, fairly good, or good.

The system by which these pictures were sold to the exhibitors has proved extremely harmful to their interests. The pictures were sold in three classifications, each classification being designated by a certain rental price. But the right to make the classifications, that is, to set the prices on the pictures, was left entirely to Paramount. In this manner the exhibitors not only paid high prices for this product, having been made to agree to such prices by "past performances" of the company, but also received poor pictures. It has thus proved a success for Paramount, but a dismal failure for the exhibitors.

Paramount is using the same system in the 1931-32 season.

Before an exhibitor will agree to any such unbusiness-like, in my opinion, terms, he should study the reviews of the books and plays so far reviewed by the *Forecaster*. He will thus have a general and a fair idea about the quality of this company's picture.

The following are the titles of the books and plays that have been reviewed, with short remarks about their quality:

"An American Tragedy": It will be reviewed in next week's issue.

"Stepdaughters of the War": This picture has been withdrawn from production, perhaps as a result of the adverse review of the book in the *Forecaster*. The material is too filthy for a picture.

"Tom Sawyer, Detective": Good.

"Huckleberry Finn": This picture has been produced. Advance information has it that this is only a fair picture.

"Dr. Jekyll and Mr. Hyde": Extremely gruesome, the kind that may injure the health of many of the women and perhaps of the children who will see it.

"Tomorrow and Tomorrow": Poor story material—sex.

"The Roundup": Western material—excellent possibilities.

"The Strange Guest": Weird story. Not even a fair bet.

"A Farewell to Arms": Poor material—sexy.

"Graft": Worth taking a chance on.

"Personal Maid": Good program material.

"The Lives of a Bengal Lancer": Material poor.

"No One Man": A great risk. Characters unsympathetic. Story strongly sexy.

"Daughter of the Dragon": A mystery melodrama; a good bet.

"Murder by the Clock": Already produced and reviewed in HARRISON'S REPORTS. A good creepy melodrama. Not good for sensitive children.

"Twenty-Four Hours": Sordid material; unsuitable.

"Wild Beauty": Fair program material.

"This is New York": Sordid and depressing.

"Silence": Excellent.

"Help Wanted": Fair program material.

"Mr. Noodles": Unsympathetic hero.

"Evenings for Sale": A good bet.

"Rose of the Rancho": Old Fashioned—program.

"Manhandled": Fairly good program material.

"Shop Girl": Possibilities for a good program picture.

"Where is My Wife": Good material.

"Half-Way to Marriage": Material for a pleasant little picture.

"The Man With Red Hair": Gruesome and repulsive in that the main feature is torture of people.

"The Smiling Lieutenant," with Maurice Chevalier, produced by Ernst Lubitsch: An excellent picture. It was reviewed in the June 6 issue of HARRISON'S REPORTS. It is manifest, however, that this is the Lubitsch-Chevalier picture Paramount sold in the 1930-31 season, which those exhibitors that have it under contract are entitled to get. If you are one of them you should demand it.

A careful study of the line-up will convince you that Paramount may not have any better luck than they had last year.

Contract

The Paramount contract does not contain any "tricky" clauses. The only clause that I desire to call your attention to is that about road shows; the number they may put out for road-showing is not restricted. But you should not worry about it this year because it seems unlikely that Paramount will be overburdened with road show pictures during the 1931-32 season.

RKO

The impression that was created when RCA first came into this industry through this company was that with the wealth back of them they would become the leaders in the industry with good pictures. For two years they made poor pictures, with the exception of one or two good ones. An attempt was made to remedy the situation by changing the executive direction at the studio, and the appointment to this all-important post was given to a company official whose entire experience hitherto had been in the distribution end of the business. Judging from the new season pictures so far shown and reviewed, the experiment is not working out successfully.

The trouble in this company, so far as the production of good pictures is concerned, seems to be at the top. The man at the head of actual administration has not proved so far that he is a showman. He may be a first-class executive; unquestionably, he made a great success in another business. Unfortunately, success in another business is not necessarily a ticket to success in this business.

The 1931-32 product of this company does not look very promising. The following books or plays so far have been reviewed by THE FORECASTER:

"Nancy's Private Affair": The material promises to make an amusing comedy.

"Girl Crazy": It does not hold much promise.

"The Dove": Good possibilities.

"Bird of Paradise": Story material done to death.

"If I Was Rich": Pretty good material and may make a good picture if Robert Woolsey were to take part.

"Slander Girl": Good possibilities.

"The other Passport": Poor material.

"Wine in the Blood" ("The Sphinx Has Spoken"): Poor material.

"Mom" ("Fanny Foley Herself"): Excellent material.

The material does not look so bad, if they could only treat it right; but if one is to judge by the 1931-32 releases which they have so far produced and shown to the reviewers, the results may be disappointing.

(Continued on last page)

"The Reckless Hour" with Dorothy Mackaill and Conrad Nagel

(First National, August 15; time, 70 min.)

Disgraceful! It teaches subtly that a modern girl may disregard the advice of her parents, even though they love her, going out with a young man and staying out with him at night, not returning home until late in the morning, provided she feels capable of taking care of herself, and further provided that the young man is wealthy and promises to marry her. If in the course of events she has an "accident" and later the young man refuses to marry her, proving that his promises were a lie, that is just too bad; she can give birth to her baby in some out of the way place, and trust to luck finding some other man later on to marry her. That is exactly what happens in this picture.

There is no excuse for Dorothy Mackaill's failure to explain to Conrad Nagel that the five thousand dollars she had asked from him was not for the "services" she would render to him aboard the ship on their way to Europe, but to offer financial help to her father, who had lost every cent he had in this world on a bad investment, particularly since the spectator is made to understand that Nagel was in love with her and wanted to marry her. Such an illogical and undramatic twist deprives of sympathy, not only Mackaill, because it presents her as a woman without common sense, but also Nagel, because it makes him appear as a man without character:—

Dorothy Mackaill, a model, meets Walter Byron, son of wealthy parents. Although she spurns his invitations she eventually capitulates. With promises of marriage, which were all a lie, he induces her to surrender to him. The father discovers the truth and goes to Walter's father to find out if his son had ever discussed with him his marrying his daughter. The father questions the son but he denies it. Dorothy overhears him saying it and tells him she does not want to see him again—never. She goes to a country place and gives birth (according to the implication) to a child (the child is not shown). An artist, (Conrad Nagel) who had met her and had been struck with her beauty, after learning that Walter had tossed her aside, seeks and finds her and asks her to pose for him for an illustration. She does so under the understanding that there will be no love-making. He carries out his promise but falls in love with her just the same. He asks her to accompany him to Europe. She refuses. But because her father had lost all his money on account of a bad investment she sends Nagel a message telling him that she will go with him to Europe if he would send her five thousand dollars. Nagel is shocked because he thinks that this money is to be pay for her "services"; but later things are cleared away. Nagel takes Dorothy to Europe with him, intending to marry her on the boat, since his wife had obtained a divorce in Reno.

The plot was taken from Arthur Richman's "Ambush." John Francis Dillon directed it. H. B. Warner, Joan Blondell, Joe Donahue and others are in the cast.

The picture may prove insulting to people of decent families. Parents may, in fact, have a grievance against you for having shown this picture to their sons and daughters. It is the kind that make people keep away from theatres.

Substitution facts: The picture was to have been founded on Willa Cather's novel, and since it has been founded on Arthur Richman's play it is a story substitution and you don't have to accept it.

"Politics" with Marie Dressler and Polly Moran

(MGM., Aug. 1; running time, 72 min.)

When Marie Dressler and Polly Moran get together there usually is loads of laughter, and "Politics" is no exception to the rule. It is hilariously funny in spots, but a good deal of the humor depends on vulgarity to get the laughs. There is human interest throughout and even pathos. One particularly stirring scene is where Marie Dressler, candidate for Mayor, discovers on the eve of her election that her daughter is in love with a racketeer who was wanted by the police and whom she had hidden in their home.—

Lake City was being run by gangsters. A young girl of the town, an innocent bystander, is accidentally killed by them when they attempt to kill one of the boys who had quit the racket to marry the heroine. This arouses the women of the town to such a pitch that they demand of the Mayor, who is running for re-election, to close all

speakeasies. When he refuses they throw him out of their meeting quarters and nominate Hattie Burns (Marie Dressler) as candidate for Mayor. She is not afraid of the leader of the gangsters and orders him from her home. The husbands of the town try their best to discourage their wives but when the wives go on strike refusing to attend to household duties, they are forced to pledge their votes for Hattie Burns. On the eve of the election, she discovers that her daughter had hidden a racketeer, who was wanted by the police, because he was the cause of the shooting of the young girl. He is wounded. She is dumbfounded when she learns that her daughter is in love with him. The police take the boy away but the criminal who had been responsible for the shooting confesses and he is exonerated. The people of the town show their faith in Hattie by electing her Mayor. Her daughter and the boy, who had reformed, are married.

The story was written by Zelda Sears and Malcolm Stuart Boylan. It was directed by Charles F. Riesner. In the cast are Rosco Ates, Karen Morley, William Bakewell, John Miljan and others. The talk is clear.

It is doubtful if children will understand the meaning of some of the "broad" situations. Therefore, it may not be unsuitable for them or for Sunday showing.

"Bad Girl"

(Fox, August 23; running time, 98 min.)

Most of those who will see this picture will find it a satisfactory entertainment. There is deep pathos in some of the scenes, and fairly strong human appeal in many others. But some of the situations do not develop naturally, and therefore, some of the effect is neutralized. For instance, there is no excuse for the scenes where the heroine feels anxious for the failure of the hero to appear in time, leading her to believe that he had gone back on his promise to marry her. The spectator knows that the hero had had a love union with the heroine and a twist of this kind does not help make the spectator feel more kindly toward him. At any rate it seems artificial. The situation where the hero is shown spending all his money to furnish an apartment is another in which the hero's reasoning is wrong and his action neutralizing; he keeps that fact secret so as to surprise his wife. But all the while the spectator knows that the heroine is worrying lest the birth of her child make it impossible for him to start his radio store. Such a feeling does not contribute to make the spectator happy. There is no excuse why the heroine should have kept her pregnancy secret from her husband; and if the heroine's act were justifiable it does not bring pleasure to the spectator. Nor is it pleasurable for the spectator to see the hero and the heroine have misunderstandings at a time when the heroine is about to give birth to a child, this misunderstanding continuing even after the birth of the child. But on the whole, the story will appeal because of the strong human interest.

The book plot had been changed considerably before it was put into pictures. The discussion whether the heroine, who dreaded the ordeal of giving birth to a child, should have an abortion operation or not has been eliminated entirely. There have been other changes made.

The plot is simple; it deals with the heroine, who bets her friend that she can make a young man flirt with her, and the young man's refusal to flirt with her. But she eventually wins; the hero, who had a very low opinion of women, succumbs. He takes her to his apartment, not with the purpose of harming her, but only for sociability's sake. But putting a lighted match close to powder always results in an explosion. And that is what happened to this heroine—she is seduced by the hero. Her brother puts her out of the house. They marry. They have some misunderstandings, lasting even after a baby was born to the heroine; but these are all cleared out eventually.

The plot is from the book by Vina Delmar. It was directed by Frank Borzage. Sally Eilers is the heroine, James Dunn the hero, Mina Gombell the heroine's friend, William Pawley her brother.

Though the seduction is handled delicately, the showing of a young girl visiting the room of a young man at night time without being chaperoned is not edifying to young people, particularly since the heroine is seduced. In my opinion, it is not a good Sunday show.

"The Runaround"

(RKO, Fall release; 1931-32 season; 63 min.)

This picture was reviewed on page 102 in the issue of June 27, under the title, "Lovable and Sweet."

"Honeymoon Lane" with Eddie Dowling (Paramount, July 25; running time, 71 min.)

Highly enjoyable. It is founded on Mr. Dowling's successful musical comedy of several years ago, but with the exception of one song all the music has been taken out of it to fit present conditions; and what is left is chiefly comedy, keeping one laughing from the beginning to the end. There is a touch of gangdom, but not enough to hurt it; there is also an account of a visiting King, used effectively to enhance the comedy situations as well as the human interest. For instance, in order for the hero to make the hotel in which he is interested with an elderly woman a success, he has to have the king who is supposed to visit the neighboring resort. The hero is unaware of the fact that he is expressing his thoughts to the king himself and so the king, who wanted to get away from the rush and bustle of people, remains at the hero's hotel, refusing to leave it even though he was told that governors, and mayors and other dignitaries awaited to receive him. The hero arouses a great deal of sympathy by his befriending of the old woman, whose hotel was a failure. Mr. Dowling does excellent work. Ray Dooley causes many laughs.

Eddie Dowling, employed at a gambling establishment, makes a failure as a dealer and is ordered away. He goes to Hot Springs nearby with the intention of setting up a gambling place. The Hotel is a financial failure and Eddie induces Mary Carr to employ him as her manager. But when he tells her he wants to set up a gambling place she will not hear of it. Mrs. Carr's kindness soon reforms Eddie Dowling. Dowling, helped by Ray Dooley, tries to attract guests at the hotel but is unsuccessful. He meets a stranger and confides to him that only the king who was visiting the neighboring Springs could help attract customers. Dooley is unaware of the fact that in the stranger he is addressing is the King himself (Arman Kalitz). The King, moved by the hero's plight, decides to remain. The fact soon becomes known and the hotel does a thriving business. The owner of the neighboring Springs (Noah Beery), having lost the King and with him much business, tries to intimidate Dowling. Being unsuccessful, he tells Mary Carr that he holds bad checks to the amount of fifteen thousand dollars, which her dead son had given him, and threatens dire consequences unless the money is paid him. A gangster (Lloyd Whitlock), friend of the hero, who, too, had reformed because of Mary Carr's kindness and of her delicious cherry pie, gives Noah the money. The hero's pals (Raymond Hatton and George Kotsonaros) steal it from his pocket and give it back to Lloyd. (The fifteen thousand and two other rolls each of the same amount, taken by Kotsonaros and Hatton from the King's Chamberlain, change hands several times but each roll eventually lands in the pocket of its owner.) June Collyer, niece of Noah Beery, who is in love with Eddie Dowling, leaves her uncle and goes to Eddie, who wanted her.

The direction is by William Craft. Mr. Dowling does excellent work. So does every member of the cast.

It is an entertainment that is suitable for every member of the family. Children should enjoy it, chiefly because of Ray Dooley's pranks.

"Caught" with Louise Dresser and Richard Arlen

(Paramount, Aug. 8; running time, 67 min.)

Fair. There is some action, well enough, but it is not very pleasurable, for the heroine is a "tough" woman, owner of a saloon and head of a band of thieves and killers. There is some human interest, too, but not very deep:

The story unfolds in the West of the 70's, and deals with a famous historical character, Calamity Jane, who conducts a saloon where gambling is done and where girls are for "sale." She is "rough" towards a new girl but really she wants to protect her. She sends her up to a room and orders her to lock herself in securely. The hero, lieutenant in the army post nearby, is ordered to investigate the facts of a murder committed in the heroine's saloon and to arrest the murderer; the heroine was suspected as the guilty person. He takes his troops and camps near her saloon. One of his men is shot and killed by a fugitive from justice, who is shot and killed at the same time. The heroine swears that she will tell that it was the hero who had shot and killed him, for disobeying orders. Failing to frighten the hero with this, she orders her men to capture the hero and to hold him prisoner until they decide to kill him. From certain talk she had had with the young woman the heroine had protected, she realizes that the hero is her own son. She helps him to escape. Immediately after his escape, she leaves everything behind and goes away, so

that when the hero surrounds the saloon with his troops he finds her gone.

The story is by Agnes Brand Leahy and Keene Thompson. Edward Sloman directed it. Louise Dresser does excellent work as Calamity Jane. Martin Burton, Marcia Manners, James Mason and others are in the cast.

"Caught Plastered" with Bert Wheeler and Robert Woolsey (KKO, Sept. 5 (1931-32 release); time, 68½ min.)

Entertaining, just like other pictures that feature these two stars. The comedy this time comes from their having engaged in the drugless drugstore business. The theme is somewhat a travesty on drug stores, many of which sell everything but drugs. The situation that shows a customer bringing a prescription to be filled and Woolsey getting panic-stricken until he is able to have it filled by another druggist is amusing. There is some human interest, too. This comes from the fact that the two players befriend an old woman and help her save her drugstore, which the villain, a bootlegger posing as an honest man, coveted for the purpose of turning it into a bootleg "joint." There is also some excitement in a few of the situations; this is caused by the fact that the bootlegger, in order to force the two heroes out of the drugstore, has one of his men sell them what he tells them is lemon extract, but really liquor. Those who drink it become intoxicated. This brings about their arrest. But they are eventually able to prove their innocence and to help the Chief of Police, father of the heroine, capture the racketeer with the goods, this act winning the consent of the Police Chief to his daughter's marrying Bert Wheeler.

The plot has been founded on a story by Douglas MacLean. William Seiter directed it. Dorothy Lee is the heroine, Lucy Beaumont the old woman, DeWitt Jennings the Chief of Police, and Jason Robards the bootlegger.

Note: This picture appears on the Work Sheet as "Full of Notions," No. 6.

"Sporting Blood"

(MGM, August 8; running time, 85 min.)

In the review of this picture, printed in last week's issue, it was stated through an error that it is a 1931-32 release. It is a 1930-31 release, and is being offered as No. 140, "Dixie, the Dark Horse."

Since "Dixie, the Dark Horse" was to have been founded on the Kathleen Norris novel and "Sporting Blood" has been founded on the novel, "Horseflesh," by Frederick Hazlitt Brennan, it is a story substitution and you are not obligated to accept it.

"Trans-Atlantic"

(Fox, August 16; 1931-32 release; 73 min.)

In the review printed in last week's issue, there was a slight error in the synopsis; it should close as follows:

"When the banker is found unconscious as a result of a bullet wound, and the heroine's father as well as the hero are arrested on suspicion, the hero helps the heroine's father establish his innocence; the shot had been fired by one of the crooks, enemy of the hero."

The criticisms and the other facts stand as given in that review.

METRO-GOLDWYN-MAYER'S "WIFE TO HUGO"

Metro-Goldwyn-Mayer has withdrawn Hall Caine's, "The Christian," and in its place it is offering Joy Baines' "Wife to Hugo."

Let me give you an idea what the book is: A young brother, one of three brothers, has secret relations with his middle brother's wife and is attempting to establish the same relations with his eldest brother's fiancée, although he is unsuccessful. The mother of the three brothers becomes aware of their illicit relations from a photograph of her daughter-in-law, with words of endearment on it, she had found in her guilty son's clothes. The middle (married) brother is secretly in love with his eldest brother's fiancée, and when they are married he becomes so despondent that, unable to induce her to become his, he commits suicide. A child is born to the eldest brother's wife but the husband thinks the child is that of his dead brother's.

That any producer should even think of putting such a story into pictures, let alone put it, shows but one thing—that some of them have lost their sense.

I am making an appeal to all of you not to accept this picture. I intend to fight against its being put into a picture if it is the last act of my life.

The following are 1931-32 releases that have already been reviewed in HARRISON'S REPORTS:

"Too Many Cooks": Reviewed in the issue of May 30, on page 87. Mediocre.

"The Woman Between": Reviewed in the issue of June 27. Story in bad taste.

"The Runaround": This appears on the Work Sheet as "Waiting at the Church," production number 2; it was reviewed in the issue of June 27, under the title, "Lovable and Sweet." It is in beautiful natural color. But the story is of program grade and some of the action is in bad taste.

"Travelling Husbands": Reviewed in the July 4 issue of HARRISON'S REPORTS. It is a fair program picture.

Contract

This contract does not contain any "surprise" clauses. Only that the Twenty-third Clause consolidates all the contracts for the same season, and makes a breach of the contract, say, for shorts a breach of contract also for the features. In the schedule there is a clause providing for the playing of a certain number of pictures on percentage, such number to be designated by the distributor. If you have to have the product of this company this year, strike out this provision. You should strike out also the Twenty-first, or road show, clause.

RKO Pathe

In a FORECASTER editorial printed several weeks ago, the prediction was made that "Common Law" would turn out to be an excellent picture. With that as a basis, the suggestion was made to the exhibitors that, if the Constance Bennett picture, including "Common Law," were worth to an exhibitor \$100, and the other three Bennett pictures \$75 each, then "Devotion," with Ann Harding should be worth \$85 and the other three Harding pictures \$225.00; the four Helen Twelvetrees \$200; "Rebound," with Ina Claire, \$60; the four William Boyd's, \$160, and the four Eddie Quillan's, \$160, a total of \$1,290 for the twenty-one RKO Pathe pictures. But not only has "Common Law" turned out a poor picture, because of the injudicious changes made to the original story; the three other RKO Pathe pictures released to this time, "Sweepstakes," with Eddie Quillan, "A Woman of Experience," with Helen Twelvetrees, and "Rebound," with Ina Claire, are only fair. ("Rebound" is not drawing at the box office, according to what I have learned from exhibitors.) As a result, the decision whether you should buy this program or not, and how much you should pay for it if you decide to buy it, is left entirely with you. Personally I am disappointed at the showing so far and feel sure that not only will RKO Pathe fail to duplicate the success of old Pathe; it will not even approach it.

The trouble with this company, too, seems to be the fact that, at the head of it, is a man without any previous producing experience. He has been a distributor—an excellent sales manager, well enough, but production of good pictures requires more than sales ability.

Tiffany

So far I have gone over the material of two Tiffany pictures, plays: "The Last Mile," and "Those We Love." The former does not seem to be good material—it is a depressing prison drama; the latter seems to be good material.

The last two seasons Tiffany made poor product.

United Artists

During the 1930-31 season, this company did not have very good luck, for very few of its pictures proved a box office tonic.

It is difficult to tell as early as this what their luck will be during the 1931-32 season. They are selling twelve pictures. Out of these, five have been reviewed, and two are to be reviewed in the FORECASTER.

Those reviewed are the following:

"Street Scene": Characters, miserable; atmosphere, sordid. Sex basis, for the heroine's mother is presented as an immoral woman; she and her lover meet death at the hands of her husband.

"Scarface": A gangster story, with hardly any human appeal.

"Arrowsmith": Sordid material, with slim chances for a tolerable picture.

"The Greeks Had a Word for It": Reeks with sex.

Vile and filthy—unsuitable for a picture. Should not be made.

"Tonight or Never," with Gloria Swanson: It has possibilities.

"Age For Love": Sex romance; much of the conversation cannot be put into a picture.

"The Corsair": Bootlegging melodrama with a bad moral.

"The Unholy Garden," which has been founded on an original story, is to be shown in this city shortly. Ronald Colman is the star.

"Palmy Days," with Eddie Cantor; "Sky Devils," a Howard Hughes production; "The Struggle," a D. W. Griffith production with Hal Skelly, and a second Swanson picture are to be founded on original stories; therefore, no opinion can be expressed as to their possible quality, except in reference to the appearance of Mr. Skelly in the Griffith picture; it seems as if his former appearance in pictures, produced by Paramount, did not help the box office much.

Since the United Artists pictures may be bought individually, and after they have been produced, this paper will suggest that you wait for a review before buying any of them. It is wise for you to do so, because the contract does not guarantee that the picture will be founded on the story sold. The United Artists stars, with the exception of Ronald Colman and perhaps of Eddie Cantor, seem to have lost their drawing power on account of either age or the poor story material that formed the basis of their pictures in the last few years.

Universal Pictures Corporation

In the 1930-31 season, Universal was lucky; it made three outstanding productions, "All Quiet on the Western Front," "Seed," and "Dracula." This was a high average, considering the total number of pictures it released.

Some of the others of its pictures were not bad either: "Bad Sister," "Virtuous Husbands," "The Iron Man," and "The Cohens and the Kellys in Africa" were good entertainment.

In the 1931-32 season, this company will release twenty-six pictures.

Of this number the following have been reviewed in THE FORECASTER:

"The Road Back," by Erich Maria Remarque, author of "All Quiet on the Western Front": Great possibilities.

"The Impatient Maiden": Sex play; poor.

"Waterloo Bridge": Good possibilities.

"Man Hunt": Very good possibilities.

"Murder in the Rue Morgue": Good possibilities.

"Back Street": Great possibilities.

"A Lady of Resource": Possibilities for a very good melodrama.

"Heaven on Earth": Novel depressing, but with proper changes in the characterizations there are good possibilities.

"Nice Women": Poor material—sex.

"Twenty Grand": Poor material—sex.

"Oh, Promise Me": Doubtful.

Out of eleven books or plays reviewed, six show great or good possibilities—a high average.

A LETTER FROM ABRAM F. MYERS

I have received the following letter from Mr. Abram F. Myers, President and General Counsel of Allied States Association in reference to my editorial about the Allied Newsreel, printed in last week's issue:

"Dear Mr. Harrison:

"In connection with your article in the current issue on the Kinograms Newsreel, may I suggest a few points not covered therein:

"1. Following conversations with you I asked Allied leaders throughout the country whether, in view of the announcements by Paramount and Warner Brothers, they wished to continue the undertaking. They replied they did.

"2. The expression 'concealed advertising' has no place because the producer of the reel has approved the policy of announcing to patrons that the reel contains advertising and that the proceeds are for the local association.

"3. The arrangement provides that the advertising must have entertainment value and be subject to censorship by a committee of theatre owners."

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Vol. XIII

SATURDAY, AUGUST 15, 1931

No. 33

What Is Your Choice This Year?

Under the heading, "METHODS OF RELIEF," the August 9th issue of *The New York Times* printed an article which reads partly as follows:

"It is now almost universally agreed that we are facing a bad Winter. Evidence from many sources converges toward creating that belief. From the action of many manufacturing companies, from the forecasts of trade union representatives, from the statistics gathered by labor bureaus in the States and in Washington, the inference is scarcely avoidable that many men will be out of work and many families in need when cold weather comes. President Hoover himself is plainly convinced that such will be the case. . . ."

The financial columns of newspapers are full of articles to the effect that this, that or the other company has either reduced its dividends or has cut down salaries or laid off a large number of men, contributing to increase the existing misery. And none of these or other articles looks forward to an immediate change of such conditions. In fact, President Green, of the American Federation of Labor, stated a few days ago that he predicts the ranks of the unemployed are nearly six million right now.

Personally I think that it will be a year before there will be any indication of business improvement, and perhaps not then, for this reason: The fiscal year that ended June 30 showed a deficit in the national treasury of nearly a billion dollars. The deficit for the coming year should be even greater, for conditions will be much worse.

Assuming that it will not be greater, the national government must find a way of making up this deficit. And the only way by which it can make it up is by taxing business.

Although there will be a presidential election next year and it is usually a bad policy for the party in power to increase taxation, the Government will have no way out, for the national budget must balance.

Among the businesses that will be taxed the moving picture business will, of course, be among the first to be considered. We may fight to prevent its taxation, but we can hardly avoid it, for the necessary money must be found to offset the growing, or continuing, deficits; and when other businesses, of as great importance to public welfare, are taxed, we can hardly expect Congress to favor the motion picture industry.

With taxes increased, those who will be taxed will naturally devise means and ways whereby they may offset the increased taxation. Reducing salaries is one of such ways; discharging some employees is another.

With the reduction of salaries and perhaps the discharging of some of those presently employed, the situation will not improve, for what the Government will gain in one way it may lose in another. Consequently, conditions will hardly be expected to improve, until the depression will have spent itself and people begin to buy. I was told by the manager of a men's furnishing store that people now repair their shoes two and three times where before they would not think of wearing repaired shoes. The same is true, he said, of clothes. When the wearing apparel wears off to the point where they cannot be repaired any more, people will have to buy; and if they haven't the money, they will find it some way. But until that point is reached, conditions will be just what they are. Do you realize, then, the necessity for your exercising the greatest care in buying pictures and in determining what you should pay for them?

Don't let any salesman make you believe that prosperity is around the corner, for it is not. We might just as well tell the truth to ourselves so that we may make our figuring accordingly.

It has been my habit every new season to suggest to you

not to buy too many pictures, and to advise you to be careful how much you agree to pay for them. This year I am neither advising nor suggesting; I am pleading with you to be careful. I am resorting to this because your welfare, after all, means my own welfare. When you make up your mind to buy your pictures, consider that you paid last year only one-half of what actually you paid. With this figure as a basis, deliberate with yourself whether you can pay such a price this year or not. Talk the matter over with your friend exhibitors, particularly with the secretary of your organization, regarding the prevailing business conditions and the future prospects, for by so doing you will derive considerable strength in resisting the high-power salesmanship of the distributor representatives. This is not a time for mistakes. Do not be influenced by the salesman's talk that his company must get sufficient money to be enabled to continue production; remember that there is not in the entire world any other business that can stand the high salaries and the waste of this business. The average executive receives a greater salary than is received by the heads of steel corporations, of banks, and of other great institutions; and the high executives of no other business are paid as much as are the heads of moving picture concerns. If these companies want to continue producing pictures, they might just as well (1) reduce the salaries, not by five, ten, fifteen and even twenty per cent, but by a decided slash; and (2) cut down the waste in the purchase of the stories, for the money paid for "commissions," and that which is wasted in buying unworthy material just to give some one a chance to make such commission, would, if saved, make it possible for the distributors, with the salaries reduced materially all along the line, to sell you their pictures at less than one-half they sold them to you last year and the other years and still make a handsome profit.

This year it is a question whether you will get your pictures at living prices and save your investment or pay the distributors what they ask and go broke. Which will it be?

LET US FIGHT FOR LEGISLATION TAXING THEATRE CHAINS

The conditions under which you will obtain films during the 1931-32 season are abominable; every conceivable obstacle will be put in your way so as to make it impossible for you to conduct your theatre at a profit, or to get more than enough profit out of it to get by. "Protection" that lets the films mould in the distributors' vaults before they are released to you for your use; a million and one excuses by the exchanges to refrain from delivering the film to you even when you are entitled to it; outrageous contract terms, leaving to the distributor the right to tell you, at his pleasure, how much you should pay for the privilege of using the films, even though these have been milked dry by the chain theatres; percentage terms on the "pick" of the product high enough to bankrupt you; outrageous treatment in your business relations with the distributors extending down to the film menders, are only a few of them. It would fill a bound volume if one were to enumerate the abuses. All these leave to one but one impression, that you are not wanted, that you are an alien in the exhibition end of the business, and that the sooner you give up your theatre to one of them the better satisfied they will be.

Under such conditions, can you doubt for a moment that you must fight the hardest you have ever fought in your life to save your investment?

One of the most effective ways by which you can strike back is to work for the enactment of legislation taxing
 (Continued on last page)

"An American Tragedy"*(Paramount, Aug. 22; running time, 94 min.)*

This story can be of benefit to no one. It is morbid and depressing; the theme is demoralizing and even though the hero pays the penalty for his misdeeds at the end, it does not serve as a moral lesson. The theme is dangerous for impressionable young people. It shows a young man breaking down the morale of a young girl by threats of not seeing her any more if she did not surrender herself to him, when he knew she loved him. The plotting by the hero to drown the heroine so that he might be free to marry a wealthy girl is gruesome and horrible. What human interest can there possibly be in such an idea? And how is any audience expected to sympathize with a coward and a weakling, such as the hero is presented here?

The heroine is the only one who arouses any sympathy. The scene in which she is left to drown while the hero swims away leaves one with cold chills; it is a scene impossible for a sensitive person to see. All in all pictures of this type, no matter how artistically done, or how well acted they may be, can be of no benefit to the motion picture industry. It certainly is not the sort of thing that any mother would want her young children to see, and it is too depressing for adults:—

The hero, a bell-hop in a large hotel, meets an uncle of his who was a guest at the hotel. His uncle takes him back to his town with him and gives him a position in his shirt factory. After a short time he becomes head of the stamping department in which only girls are employed. They all play up to him but he pays no attention to them as no heads of departments are permitted to be friendly with the girls employed here. He is lonesome and longs for a life of gaiety. The heroine becomes an employee in the factory. They are immediately attracted to each other. Defying rules they see each other after working hours. He pleads with her to take him to her room. She does this. After a time she discovers that she is going to have a baby. She tells this to the hero, who by this time had grown tired of her and was interested in a wealthy girl who had become attracted by him. He is desperate and tells her to go back home while he tried to save some money together so that they might be married. She willingly does this as she has faith in him. The hero reads of an accidental drowning of a young couple. This gives him an idea and he plots to drown the heroine. He calls her up to meet him and they take a trip together to the Adirondacks. Once in the boat he cannot carry out his plan and tells the heroine to keep away from him. She tries to go towards him and the boat capsizes. He knows she cannot swim and instead of helping her he swims to shore and leaves her to drown. Her body is found and the District Attorney through certain clues arrests him. He is found guilty and sentenced to die.

The plot was adapted from the novel by Theodore Dreiser. It was directed by Joseph Von Sternberg. Phillips Holmes is the hero, Sylvia Sidney, the heroine, Frances Dee, the other girl; others are Irving Pichel, Lucille La Verne, Arnold Korff and Emmett Corrigan.

Moral poison for children.

"The Star Witness" with Walter Huston*(Warner Bros., Aug 22; running time, 68 min.)*

Excellent entertainment! Although it is primarily a gangster picture, yet it does not make a hero of the gangster but shows him in his true colors,—that of a heartless beast and brute. The picture serves as good propaganda to arouse the public against the menace of the racketeer rule. At the same time it is engrossing, for it centers around a family who accidentally become involved with a gang of racketeers, for they had seen a shooting by their leader and were ready to testify. One stirring scene is where the father of the family is threatened and beaten by the gang because of his insistence to testify truthfully against them. Chic Sale, in the role of the grandfather, is excellent and affords a great many laughs. In spite of his age he shows what spirit he has when he sets out to rescue his grandchild from the clutches of the gangsters:—

The Leeds family, consisting of father, mother, daughter and three sons, together with Grandpa Summerville, who had a forty-eight hour leave of absence from the Soldiers' Home, hear shots while at the dinner table. Young Donny, a boy about ten years old, rushes to the window and excitedly yells to the family that people in two cars were

shooting at each other. The whole family rush to the windows and see the brutal shooting of two detectives by a gangster. They are numb with fear when the gangsters enter their home in order to escape through the rear of the house. When Grandpa remonstrates with them he is knocked unconscious. The family voluntarily go to the District Attorney's office in order to testify against the criminals. The gangster is arrested. A few days before the trial the father, through a ruse, is brought to the gangster's quarters and when he refuses offers of money not to testify, telling them that he will testify against them, is beaten up and dumped in a roadside, where he is later found and brought to his home. After this incident the family decide they will not testify; they become especially insistent on this point when young Donny is kidnapped by the gangsters. Grandpa is the only one who insists that they must testify even though the gangsters threaten to kill Donny if they do. But without anyone's knowledge he sets out to find Donny himself. He accomplishes this and is back at the court room in time to testify and to cause the conviction of the gangster.

The story was written by Lucien Hubbard. It was directed by William A. Wellman. In the cast are Frances Starr, Grant Mitchell, Sally Blane, Edward Nugent, Ralph Ince and others. The performances are excellent. The talk is clear.

Suitable for children and for Sunday show.

"Caught" with Louise Dresser and Richard Arlen*(Paramount, Aug. 8; running time, 67 min.)*

In the review of this picture, printed in last week's issue, I overlooked stating that it is not a good Sunday picture for small towns, and that it is not suitable for children.

"The Squaw Man" with Warner Baxter*(MGM, Sept. 5; [1931-32 release]; 107 min.)*

A good melodrama. Although the old fashioned play from which the plot has been adapted has been modernized somewhat, its old "flavor" still persists. There are two or three situations that appeal to the emotions of sympathy or pathos. One of them is where the hero is visited by an old friend from England to be told that the death of his cousin had made him an Earl and an heir to the estate. Another is where the hero fights against the suggestion of his friend to send his son to England, there to be educated. Still another is where the youngster's mother, an Indian, fights for the retention of her child, eventually being forced to give him up. But because the picture is too long the action is slow and causes the good effect to be neutralized somewhat; it runs one hour and forty-seven minutes, when it should not run more than one hour and ten minutes. It is necessary that it be reduced to this length if MGM should hope to see it give pretty good satisfaction. The part after the shooting affair, where the Indian girl shoots and kills Charles Bickford, thus saving Baxter's life, up to the arrival of Paul Cavanagh and of Eleanor Boardman from England, can be trimmed down to good advantage:—

The hero's cousin (in the play it is his brother) loses money collected by him for a charitable purpose and the hero, in order to save his cousin's wife (heroine), whom he loves, from embarrassment, leaves England and lets the suspicion that he had taken the money be cast upon him. He goes to America and settles in the west. There he marries an Indian girl and has a son with her. His cousin is killed during a fox hunt and the heroine, accompanied by a common friend, goes to him to America. She is heartbroken when she finds that he is married. Since he is unwilling to go to England to assume his title, at the suggestion of his friend he sends his son. His Indian wife, unable to bear the separation, takes her life.

"The Squaw Man," the play by Edwin Milton Royle, was put into pictures twice before, by Paramount, once in 1913, and once in 1919. Cecil B. DeMille, who has directed the present version, has done a much better job, except that he has made the picture too long and must cut it down. Eleanor Boardman, Lupe Velez, Charles Bickford, J. Farrell Macdonald, Mitchell Lewis, De Witt Jennings and others are in the cast.

Children may enjoy it fairly well. Not unsuitable for Sunday shows. (Out-of-town review.)

"Fifty Fathoms Deep" with Jack Holt and Dick Cromwell

(Columbia, Aug. 17; running time, 67 min.)

A fairly good melodrama. Its story is the story of "Submarine," the silent Columbia picture produced in 1928, without the submarine scenes. Instead of these, salvage scenes have been substituted, with the hero, a diver, pinned between two steel girders while fifty fathoms deep trying to recover the bodies of persons drowned when the yacht of a wealthy man was foundered in a storm. But these scenes do not offer the thrills those in "Submarine" offered.

As to the story itself, it is similar—the hero picks up a woman and has a good time with her. Later he finds out that she was the wife of his young pal, whose life he had once saved, and for whom he had come to feel great affection. It is evident that the producers hoped that the scenes of the conflict between the two pals would prove dramatic, but they hardly prove such for the reason that one does not feel pleasure seeing two pals break their friendship over an unworthy woman. It is displeasing also to see a young man for whom one feels some sympathy fall under the spell of such a woman.

Another situation the producers hoped would turn out tensely dramatic is that in which the hero's young pal is shown going down to save his friend and coming across the body of his wife, who had drowned along with the wealthy young owner, whose guest she was, making him realize that the hero was right when he told him that she was no good, a statement which he had disbelieved because of his great love for her. But because strong sympathy had not been built up for the young man, the effect upon one's emotions is not very strong.

The screen play is credited to Dorothy Howell, and the direction to Roy Wm. Neil. The direction and the acting by Mr. Holt, Mr. Cromwell, and Miss Loretta Sayers, the wife, are good.

A pretty good entertainment for adults, chiefly men. Not very moral building for children. Hardly a Sunday show for small towns.

"Huckleberry Finn" with Junior Durkin and Jackie Coogan

(Paramount, Aug. 15; running time, 79 min.)

Good but not as good as "Tom Sawyer." The same characters that appeared in "Tom Sawyer" appear also in this picture. The story is a continuation of the experiences of the two friends Tom and Huck. As usual Tom's romantic fancies run away with him and he tries to fire the practical Huck with the same enthusiasm.

There are some thrilling scenes. One is where Tom and Jim, a colored slave, set out to rescue Huck from the clutches of his drunken brutal father. Tom refuses to save Huck in an ordinary way, such as just opening the door and letting him out, for he feels that it is not romantic enough. Instead, he kills a rabbit and smears the blood on the door, which he breaks down. When the authorities come to the hut they accuse Huck's father of having killed the boy. He denies this and escapes from them. Tom gloats over the fact that his ingenuity helped rid Huck of his father, for he would never dare to appear in the village again.

Their experiences with the two gamblers are very humorous. Here again Tom's romantic ideas lead him into believing that the two men are a King and a Duke. The two gamblers, feeling that they can profit by the belief, act up to Tom. He goes without his own food in order to feed and serve them.

Huck shows his fine character when the two gamblers try to rob Mary Jane, a girl who had befriended the two boys. With his practical ideas, he is able to win over the romantic Tom and to save the girl's money. (This scene is especially humorous.) The boys pummel the two gamblers with apples and preserves until help arrives. They prove their innocence by jabbing a nail into one of the gamblers who had made believe he was dumb and making him yell in anger.

The plot was adapted from the story by Mark Twain. It was directed by Norman Taurog. In the cast are Mitzie Green, Jackie Searl, Eugene Pallette, Oscar Apfel and others. The talk is clear.

Good for both adults and children; good Sunday show.

"Merely Mary Ann" with Janet Gaynor

(Fox, Sept 6; running time, 73 min.)

Something seems to have gone wrong with this picture for the material, which held promise for a good sentimental picture, has turned out an indifferent one. There is a situation with human appeal here and there but on the whole its action is lumbering and consequently tiring.

The story deals with the love of the hero (Charles Farrell), a classic music composer, with a little slavey (Janet Gaynor), who worked for his landlady. The heroine is enraptured by the hero's musical talents and by the hero himself, but the hero is somewhat rude to her, because he had not been accustomed to see ladies with bare hands, particularly with such hands as those of the hard-working heroine. In time, however, he begins to take an interest in her. His unwillingness to compose popular tunes makes it difficult for him to earn enough money to pay for his rent and other living expenses until he is finally sent for by a great publisher. The heroine falls into a great fortune. This changes things for the hero, for he does not want to marry her for her riches. They part. One of his compositions, written around the heroine, is produced in London and proves a great success. The heroine is present at the performance, a lady now. Although he is now successful, he is unhappy and goes back to the old inn where he used to meet the heroine. While playing at the piano she enters the room quietly, smiling. He is happy because he knows she had come to him.

The plot has been taken from the play by Israel Zangwill. Henry King directed it. Beryl Mercer, Lorna Bal-Four, Arnold Lucy, G. P. Huntley and others are in the cast.

Not harmful to children, but the thought planted in the landlady's mind that the hero was seeking to take advantage of the heroine, just because she found her in his room once or twice, could have been left out; it does the picture no good. Fair Sunday show.

BARBARA STANWYCK AND COLUMBIA

Recently a report was printed in the trade papers to the effect that Barbara Stanwyck walked off the Columbia lot and that she refused to work until the Columbia executives agreed to meet her demands for more money for her services.

On July 23 I wrote and told her that many of the exhibitors had already bought the Columbia product on the assurance by Joe Brandt, printed in the July 25 issue of HARRISON'S REPORTS, that she was under contract and that his company would deliver the two pictures that it was selling.

"I don't know what your troubles with the Columbia production executives are," I wrote her. "But I don't believe they are such as cannot be adjusted so that innocent persons may not suffer."

Miss Stanwyck telegraphed to me as follows:

"I asked for fifty thousand dollars a picture for my three remaining pictures on the Columbia contract. They refused. I then offered to make the first picture for thirty-five thousand, the second for fifty thousand and the third for sixty-five thousand; or I would make one more picture for twenty thousand if Columbia would release me from making the last two pictures. I believe this in view of all conditions to be fair to all parties and unless Columbia complies with my requests I will never appear in a Columbia picture again."

On July 31 I wrote and asked her how could she, in view of an existing contract binding her service for three pictures, ask for more money, but so far I have not received a reply.

Personally I cannot see how she can work for any other company until she works out her contract with Columbia. If she were to stay out of pictures for any length of time, her popularity might, if one is to judge by past occurrences to other players, wane considerably. Her pictures would not then be worth to you what they are today.

I am giving you this information for your guidance and suggest to those who have already bought the Columbia product to send her a letter protesting against her action.

the chains. In fighting for such legislation, you will at least have the feeling that you are not fighting for the impossible—for legislation that may be declared unconstitutional by the courts, for in Indiana the District court ruled that a state has the right to tax chains.

Personally I can see no hope for you until the chains are driven out of business. The theatre owning producers will continue making their terms harsher every year, not only for their own product, but also for the products of the other producer-distributors, using their buying power as a club. The salvation of your own interests, then, requires that you fight for such legislation.

The elections are not far off; you should, therefore, prepare for the fight. When the candidates are announced, you should ask them whether they promise you, if they are elected, to introduce in your Legislature a bill taking the gross receipts of chains, or to vote for any such bill introduced by some other legislator.

One other law you should fight for is about block-booking and blind-selling. Last year a bill introduced in the North Carolina Legislature was defeated because of the attitude of the press, which had been misled. This year we are in a better position to see such bills become laws because of the friendlier attitude of the press toward the independent exhibitor cause. The newspapers themselves have suffered from the "chaining" of large number of theatres and it should not be difficult to gain their support on such a fight.

MGM REAPING THE WHIRLWIND

Since the week that I printed the first editorial condemning the Metro-Goldwyn-Mayer sales policy—the harsh terms they imposed on you last year and the still harsher terms they are attempting to impose this year hardly a day went by but I received one or more letters from exhibitors thanking me for having taken up the fight for better conditions, congratulating me for my fearlessness in telling the truth, and informing me that in their territories this company sold very few contracts. Such assurances come from several territories—Maryland, Iowa, Nebraska, Michigan, Indiana, Missouri and others. It seems as if there is a revolt against the oppressive sales tactics of this company and the exhibitors seem to be determined not to allow themselves to be browbeaten by its representatives.

Metro-Goldwyn-Mayer seems to be suffering from egomania; its executives think that no other company has good films. As a matter of fact, it seems as if the quality of the pictures of all companies will be the lowest in years. And this includes the quality also of MGM; else how can we account for their decision to put into pictures such a story as "Wife to Hugo," the dirtiest book that has ever been bought for filming. I thought that "American Tragedy" was dirty and demoralizing enough; but it cannot compare to "Wife to Hugo," which shows a brother having illicit relations with the wife of one of his brothers, and another brother being madly infatuated with his eldest brother's wife, committing suicide when he is unable to induce her to surrender to him. Persons who pride themselves of knowing how to make good pictures do not make such "terrible" mistakes.

There is yet time for the MGM executives to come down to earth and adopt a "Live and let live" policy. History is full of cases where the strong fell. And unless they come down from their high horses it may be history repeating itself. Witness United Artists and Paramount.

THE DETROIT PROTEST MEETING AGAINST THE METRO AND THE FOX CONTRACTS

There was a great protest meeting in Detroit on July 22 against the one-sided provisions of the MGM and Fox contracts. According to Mr. Richey, seldom have Michigan exhibitors attended in so great numbers, and voiced their sentiments with so much power and spirit. Many of the exhibitors, he said, expressed their determination to sign neither a Fox nor a Metro contract so long as the unfair provisions were retained.

It was stated by some of them that, in the case of Fox, if they would sign its contract, they would offer no more than program prices, for since the Fox contract gives the producer the right to change stars and stories they were not sure what they would get.

In the case of Metro the objection is against the provision to make nineteen specials (including the Marquee Five), to be played at 35% of the gross receipts, one-third

to include a Sunday, and another group a Saturday. Another objection was voiced against the right of Metro to make three star pictures apart from the group sold. Such a right, when one takes into consideration the fact that the road show clause gives them the right to pull out two pictures, takes away the best and leaves only the cull.

In order for the organization to protect those of its members who had decided not to buy either Fox or Metro pictures, a committee was appointed to look after their interests.

This paper suggests to the secretary or the president of every exhibitor organization to communicate at once with Mr. H. M. Richey, 607 Fox Building, Detroit, for the purpose of learning more details how he is handling these problems. Cooperation between the different organizations is the only way by which you can obtain your pictures at living prices.

IS THERE NO LIMIT TO WHICH THE PRODUCERS MAY STOOP?

The July 25 issue of *Greensboro Daily News*, of Greensboro, N. C., printed the following letter from one of its readers:

"The Carolina Theatre was showing the first half of this week a picture entitled, 'The Confessions of a Co-Ed.' This same picture is now being shown all over the country to our growing boys and girls. Since I had the great privilege, and it was a privilege, of attending a co-educational college for 3½ years, and have lived on the very edge of this same campus for more than 20 years, I feel perfectly justified in saying what I am going to say.

"To begin let me emphatically state that in all these years of close connection with one of the outstanding co-educational schools of the state, I have never known a single instance to occur similar to that depicted on the screen in this deplorable picture.

"The picture was a disgrace to any theatre and certainly was the most unfair thing to your youths that I ever saw. The many boys and girls who witnessed these scenes could not but be influenced against co-education because it was so misleading in its views of real life at college. No young, impressionable mind could possibly see this picture through without receiving many a shock to its own sense of morals and truth. Young people do not think the thoughts of older people whose conception of right and wrong is based on a fuller knowledge of human experiences. The power of suggestion is a mighty one, so the responsibility of mature people is just that much greater.

"I do feel that the parent-teacher association, parents and teachers, should rise up in unison against such thrusts at the morals of our boys and girls.

"As a former co-ed I wish to say that I have known only the highest ideals and standards to exist at co-educational centers.

"This is written in the hope that our young people themselves will cease to tolerate such untruthful, unnatural and unjust situations as this picture made plausible. The youth of our town, state, and country, deserve the best. That is the worst!"

* * *

There was a time when exhibitors used to say: "Well, a Paramount picture may be poor; but at least it is produced in a high class way and leaves a good taste." In the last twelve months Paramount has produced so much trash that it is no longer possible for any exhibitor to make such a remark. They seem to have put into some pictures stories that bring out everything that is worst in human nature. "Vice Squad" was the type of story that would have brought the condemnation of the entire industry if it were produced by a cheap independent. "American Tragedy" is really "Motion Picture Industry Tragedy."

This paper condemned "Confessions of a Co-Ed" in the review for the same reasons stated in the aforementioned letter. For I, too, felt that the conditions described in that picture regarding life in co-educational institutions was warped; was untruthful. But what has truth to do with profits?

September 1 has been designated by this paper a national protest day against the score charge. In this it has the cooperation of the Allied States organization. Let the exhibitor organizations hold meetings on that day to exchange views as to how an end may be put to this highway robbery—the score charge. Let each exhibitor promise to fight against it with all his strength.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIII

SATURDAY, AUGUST 15, 1931

No. 33

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Too Many Cooks—RKO (77 min.).....	87
Transatlantic—Fox (73 min.).....	127
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RELEASE SCHEDULES FOR FEATURES

Columbia Features

(729 Seventh Avenue, New York, N. Y.)

0407 Texas Ranger (Fighting Patrol) (reset).....	Apr. 10
1014 Meet The Wife—Laura LaPlante.....	Apr. 17
0408 Fighting Sheriff—Buck Jones.....	May 15
1020 Good Bad Girl (The Woman Who Came Back)	May 20
1017 Lover Come Back—Cummings-Mulhall.....	June 6
1001 Arizona—Wayne-LaPlante.....	June 27
1007 Miracle Woman—Stanwyck-Hardy.....	July 20
1009 Fifty Fathoms Deep—Holt-Cromwell.....	Aug. 17
1002 Dirigible—Holt.....	Sept. 20

(One more Holt-Graves picture to come on the 1930-31 program)

Beginning of 1931-32 Season

2401 Branded—Buck Jones.....	June 15
2402 Border Law—Buck Jones.....	July 27

First National Features

(321 West 44th St., New York, N. Y.)

623 Lady Who Dared—Dove-Tearle (56 min.)..	May 29
614 Party Husband (Captain Blood)—Mackail..	June 6
601 Men of the Sky—Whiting-Delroy.....	June 20
628 Big Business Girl (Deep Purple).....	July 4
607 Chances (The Honor of the Family)—Fairbanks, Jr.	Hobart July 18
617 Broadminded—Joe Brown-Ona Munson....	Aug. 1
621 Reckless Hour—Mackail-Nagel.....	Aug. 15

(End of 1930-31 season)

Beginning of 1931-32 Season

651 Last Flight—Richard Barthelmess.....	Aug. 29
679 Bargain—Lewis Stone.....	Sept. 5
680 Five Star Final—Edward G. Robinson.....	Sept. 26
653 Penrod & Sam—Leon Janney.....	Oct. 3
664 Ruling Voice—Walter Huston.....	Oct. 31

Fox Features

(444 West 56th St., New York, N. Y.)

234 Always Goodbye (McLaglen No. 2)—Landi..	May 24
206 Women of All Nations—McLaglen.....	May 31
237 The Black Camel (Going Nowhere)—Oland..	June 7
218 Daddy Long Legs (Oh, For a Man)—Gaynor-Baxter	June 14
233 Annabel's Affairs (The Painted Woman)—McLaglen-MacDonald	June 21
239 Goldie (Blondie)—Tracy-Hymer (5767 ft.)..	June 28
241 Hush Money (Woman Control).....	July 5
242 Their Mad Moment (Her Kind of Man).....	July 12
245 A Holy Terror (The Wyoming Wonder)—George O'Brien	July 19

(End of 1930-31 season)

Beginning of 1931-32 Season

312 Young as You Feel—Rogers-Dorsay (reset) ..	Aug. 23
316 Transatlantic—Lowe-Nissen-Moran (reset) ..	Aug. 30
301 Merely Mary Ann—Gaynor-Farrell (reset) ..	Sept. 6
309 Bad Girl—Dunn-Eilers (reset).....	Sept. 13
328 The Brat—O'Neill-Dinehart	Sept. 20
320 The Spider—Lowe-Cherrill-Brendel	Sept. 27
322 Skyline—Albright-Meighan-O'Sullivan	Oct. 4
326 Wicked—Landi-McLaglen-Merkel	Oct. 18
332 Riders of the Purple Sage—O'Brien.....	Oct. 25
319 She Wanted a Millionaire—Joan Bennett—	

(Rel. date postponed because of an accident to Miss Bennett)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

113 A Free Soul—Norma Shearer.....	June 20
No release scheduled for.....	June 27
158 Man in Possession—Montgomery.....	July 4
No release scheduled for.....	July 11
154 The Great Lover—Menjou (6418 ft.).....	July 18
119 Politics—Dressler-Moran (reset)	July 25
116 Son of India—Novarro-Evans (reset).....	Aug. 1
140 Sporting Blood (Dixie, The Dark Horse) ..	Aug. 8
105 This Modern Age (This Modern World)—Crawford-Hamilton (reset)	Aug. 29
127 Susan Lennox—Garbo-Gable (reset)	Sept. 12
104 The New Wallingford—Haines-Hyams.....	Sept. 26
152 Sidewalks of New York—Keaton (reset) ..	Oct. 10

(106 Laughing Sinners [The Torch Song] the release date, which was marked postponed in the last Index, has been set for May 30)

(End of 1930-31 season)

Beginning of 1931-32 Season

221 Pardon Us—Stan Laurel-Oliver Hardy....	Aug. 15
238 Guilty Hands — Barrymore-Evans-Francis..	Aug. 22
242 The Squaw-Man—Baxter-Velez (9575 ft.) ..	Sept. 5
213 The Phantom of Paris (Cheri Bibi)—Gilbert-Hyams-Stone (reset)	Sept. 19
222 The Guardsman—Lunt-Fontanne-Pitts	Oct. 3

Paramount Features

(Paramount Building, New York, N. Y.)

3093	City Streets—Cooper-Sidney-Lukas.....	Apr. 18
3046	Skippy—Mitzi Green—Jackie Searl.....	Apr. 25
3065	Ladies' Man—William Powell.....	May 9
3086	Dude Ranch—Oakie-Erwin-Green.....	May 9
3079	Tarnished Lady (New York Lady) Bankh'd.....	May 16
3004	Kick In—Bow-Gibson.....	May 23
3091	Up Pops the Devil—Lombard-Foster.....	May 30
3089	The Lawyer's Secret—Brook-Arlen.....	June 6
3085	The Vice Squad—Lukas-Francis.....	June 13
3087	I Take This Woman (In Defense of Love).....	June 20
3090	The Girl Habit—Ruggles.....	June 27
3088	Newly Rich (Forbidden Adventure) (Queen of Hollywood)—Green-Oliver.....	June 27
3084	Women Love Once—Lukas-Boardman.....	July 4
3080	Confessions of a Co-Ed—Sidney-Holmes.....	July 11
3018	Night Angel (Scarlet Hours)—Carroll.....	July 18
3094	The Secret Call—Arlen-Shannon.....	July 25
3024	The Magnificent Lie—Chatterton.....	July 25
3068	Honeymoon Lane—Eddie Dowling.....	July 25

(End of 1930-31 season)

Beginning of 1931-32 Season

3101	Tabu—Native cast.....	Aug. 1
3102	Smiling Lieutenant—Chevalier-Colbert.....	Aug. 1
3103	Murder By the Clock—Boyd-Tashman.....	Aug. 8
3104	Caught—Arlen-Dresser-Dee.....	Aug. 8
3105	Huckleberry Finn—Coogan-Durkin-Green.....	Aug. 15
3106	An American Tragedy—Holmes-Sidney.....	Aug. 22
3107	Silence—Brook-Rambeau-Shannon (6167 f).....	Aug. 29
3108	Secrets of a Secretary—Colbert.....	Sept. 5
3109	Daughter of the Dragon—Oland-Wong.....	Sept. 5
3110	Personal Maid—Carroll-Raymond.....	Sept. 12
3111	Monkey Business—Marx Bros.....	Sept. 19
3112	The Road to Reno—Rogers-Shannon-Boyd.....	Sept. 26
3113	My Sin—Bankhead-March.....	Oct. 3
3114	The Mad Parade—Brent-Tashman.....	Oct. 3
3115	Twenty Four Hours—Brook-Francis.....	Oct. 10

Peerless Productions—Features

(630 Ninth Avenue, New York, N. Y.)

Salvaged—Laura LaPlante-Alan Hale.....	Sept. 15
Love Bound—Myrna Loy-Ralph Forbes.....	Sept. 15

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

1342	The Perfect Alibi (Dean No. 2)—Apr. 1..	450,000
1106	Bachelor Apartment (Titan No. 6) Apr. 15	\$1,000,000
1409	Sin Ship (Vic. No. 9) Wolheim—Apr. 18.	400,000
1403	Laugh and Get Rich (Vic. No. 3)—Apr. 20	400,000
1301	Young Donovan's Kid (Dix No. 1)—June 6	750,000
1108	White Shoulders (Titan No. 8)—June 6.	1,000,000
1404	Everything's Rosie (Vic. No. 4) June 13	400,000
1322	Three Who Love (Compson No. 2) July 4	400,000
11011	Transgression (Titan No. 11)—July 11	1,000,000
1302	Public Defender (Dix No. 2)—Aug. 1...	\$750,000

(More to come on the 1930-31 product)

Beginning of 1931-32 Season

(All the pictures in the 1931-32 season will be known as
Titans with a set exhibition value of \$750,000 each)

2120	Too Many Cooks—Wheeler-Lee.....	July 18
2117	The Woman Between—Damita-Warner.....	Aug. 8
2101	Travelling Husbands—Brent-Cummings.....	Aug. 15
2116	High Stakes—Lowell Sherman.....	Aug. 18
2118	The Runaround (Lovable and Sweet).....	Aug. 22
2102	Caught Plastered—Wheeler-Whoolsey.....	Sept. 5

RKO Pathe Features

(35 West 45th St., New York, N. Y.)

2161	Born to Love—Constance Bennett.....	Apr. 17~
2121	Woman of Experience—Twelvetrees.....	July 10~
2101	Common Law—Bennett-McCrea.....	July 24~
2151	Sweepstakes—Eddie Quillan.....	Aug. 7~
2131	Rebound—Ina Claire.....	Aug. 21~
2201	Sundown Trail—Tom Keene.....	Aug. 28~
2111	Devotion—Ann Harding.....	Sept. 4~
2141	The Big Gamble—Bill Boyd.....	Sept. 18~

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8081	Hell Bent for Frisco (reset).....	July 10
8082	First Aid—Withers-Beebe.....	July 25
8087	Is There Justice?.....	Sept. 15

(End of 1930-31 season)

Tiffany Features with Exhibition Values

(To be distributed by Sono Art-World Wide,)

(Paramount Building, New York, N. Y.)

149	(190) Hell Bound—Carrillo-Lane—Apr. 15..	\$900,000
203	Two Gun Man—Ken Maynard—May 15....	400,000
142	Salvation Nell (reset) July 1.....	\$600,000
204	Alias—The Bad Man—Maynard—July 15....	Not set
205	The Arizona Terror—Maynard—Sept. 1....	Not set
210	South of Santa Fe—Steele (r) Sept. 15....	\$400,000

(More to come on 1930-31 product)

Beginning of 1931-32 Season

8190A	Women Go On Forever—Aug. 15.....	Not set
8192A	Monster Kills—Sept. 1.....	Not set
8191A	Morals for Women—Love-Tearle Sept. 1	Not set
8145A	Left Over Ladies—Oct. 1.....	Not set

United Artists Features

(729 Seventh Avenue, New York, N. Y.)

City Lights—Charlie Chaplin.....	March 7
The Front Page—Menjou-Brian.....	Apr. 4
Indiscreet (Obey That Impulse!)—Swanson.....	Apr. 25

(End of 1930-31 season)

Beginning of 1931-32 Season

Age for Love—Billie Dove.....	Sept. 1
The Unholy Garden—Ronald Colman.....	Sept. 5
Scarface—Paul Muni.....	Sept. 8
Palmy Days—Eddie Cantor.....	Sept. 26
Cock of the Air.....	Oct. 7
Sky Devils.....	Oct. 15
Street Scene—Sidney-Collier, Jr.-Taylor.....	Oct. 17

Universal Features

(730 Fifth Avenue, New York, N. Y.)

B2014	Iron Man (Ourang)—Lew Ayres-Harlow.....	Apr. 30
B2026	Seed—Boles-Tobin-Wilson.....	May 11
B2024	Up For Murder—Ayres-Tobin.....	June 15
B2020	Ex-Bad Boy (Blind Husbands) Armstrong.....	July 15
B2018	Fate.....	Rel. date not yet set
B2021	Strictly Dishonorable—Paul Lukas-Sidney Fox.....	Rel. date not yet set

(End of 1930-31 season)

Beginning of 1931-32 Season

A4027	Mystery of Life—Clarence Darrow.....	Aug. 3
A4001	Mother's Millions—Hall.....	Aug. 15
A4005	Waterloo Bridge—Clark-Douglas.....	Sept. 1
A4018	East of Borneo—Hobart-Bickford.....	Sept. 15

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

317	The Millionaire (Both Were Young)—Arliss.....	May 1
325	The Public Enemy (His Brother's Wife)....	May 15
293	Svengali—John Barrymore.....	May 22
298	Maltese Falcon (Danube Love Song)—Daniels- Cortez.....	June 13
305	Gold Dust Gertie (Red Hot Sinners)—Winnie Lightner.....	June 27
323	Smart Money (Under Cover)—Robinson-Knapp.....	July 11
295	Children of Dreams—Schilling (83 min.)....	July 25
301	Night Nurse (Maytime)—Stanwyck-Lyon.....	Aug. 8
316	Bought (A Husband's Privileges)—Constance Bennett-Ben Lyon.....	Aug. 22

(End of 1930-31 season)

Beginning of 1931-32 Season

372	The Star Witness—Walter Huston.....	Aug. 22
362	Alexander Hamilton—George Arliss.....	Sept. 12
376	Side Show—Winnie Lightner.....	Sept. 19
352	Road to Singapore—William Powell.....	Oct. 10
366	Larceny Lane—James Cagney.....	Oct. 17
374	Expensive Woman—Dolores Costello.....	Oct. 24
351	Mad Genius—John Barrymore.....	Nov. 7

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

9	Jerusalem, City of Peace—R. Rep. (8½ m.)	May 11
10	Father Nile—R. Rep. (travelogue) (10 m.)	May 11
7	Snapshots (Hollywood topics) (10½ m.)	May 20
	Last of the Moe Higgins—Buzzell (10 m.)	May 21
18	The China Plate—Disney (cartoon) (7½ m.)	May 22
23	Soda Poppa—K. Kat (cartoon) (7½ m.)	May 28
10	Curiosities Series C221 (travelogue) (10 m.)	May 28
	Delivery Boy—M. Mouse (cartoon) (8 m.)	June 11
8	Snapshots (Hollywood topics)	June 13
11	Curiosities Series C222 (travelogue)	June 23
12	Curiosities Series C223 (travelogue) (9½ m)	June 24
11	Land Nobody Knows—Rambling Reporter	June 25
19	The Busy Beavers—Disney (cartoon) (7 m)	June 27
9	Snapshots (Hollywood topics) (9½ min.)	July 6
24	Stork Market—K. Kat (cartoon) (7 min.)	July 10
	Mickey Steps Out—M. Mouse (car.) (7½ m)	July 16
20	Cat's Nightmare—Disney (cartoon) (7½ min.)	July 28
13	Curiosities Series C224 (travelogue)	July 30
25	Svengarlic—K. Kat (cartoon)	Aug. 1
12	Land of Enchantment—Rambling Reporter	Aug. 3
	Chris Crossed—Buzzell	Aug. 13
26	Subway Jam—K. Kat (cartoon) Rel. date not yet set	

(More to come on 1930-31 program)

Beginning of 1931-32 Season

1	Little Beezer—Monkeyshines (animals) (10 m)	July 3
1	Laughing with Medbury in Reno—(travelogue) (10½ min.)	July 9
1	Yelp Wanted—Scrappys (cartoon) (7½ m)	July 16

Educational—One Reel

(Paramount Building, New York, N. Y.)

2773	Framed—Burns Detective	May 10
2729	The Sultan's Cat—T. Toons (c.) (5½ m.)	May 17
2775	The Starbrite Diamond—Burns Det.	May 24
2740	Tidbits—Hodge Podge (8½ m.) (reset)	May 24
2730	A Day to Live—T. Toons (c.) (5½ m.)	May 31
2776	The Meade Trial—Burns Det.	June 7
2731	2000 B.C.—T. Toons (cartoon)	June 14
2756	Not Yet Titled—Sennett Brevities	June 14
	Not Yet Titled—Burns Det.	June 21
	Not Yet Titled—Burns Det.	July 5
2788	Dreamworld—Romantic journey	July 5
2733	By The Sea—T. Toons (cartoon)	July 12
2741	Money Makers of Manhattan—Hodge Podge (9 min.)	July 19
	Not Yet Titled—Burns Det.	July 19
2734	Her First Egg—Terry Toons (6 min.)	July 26
	Not Yet Titled—Burns Det.	Aug. 2
2789	Not Yet Titled—Romantic journey	Aug. 2
2735	Jazz Mad—Terry Toons (5½ min.)	Aug. 9
2743	Vagabond Melodies—Hodge Podge	Aug. 16
	Not Yet Titled—Burns Det.	Aug. 16
	Not Yet Titled—Burns Det.	Aug. 30
2744	Highlights of Travel—Hodge Podge	Sept. 13

(More to come on 1930-31 program)

Beginning of 1931-32 Season

2903	Trail of the Swordfish—Cannibals of the Deep (10 min.)	Aug. 6
2852	Canadian Capers—Terry Toons (6 min.)	Aug. 23
2878	Honeymoon Trio—Cameo Comedy	Aug. 30

Educational—Two Reels

2682	Don't Divorce Him—Tuxedo com. (18 m.)	May 31
2658	Hold 'Er Sheriff—Sennett com. (20½ m.)	June 7
2695	A College Racket—Vanity com. (19½ m.)	June 14
2660	Monkey Business in Africa—S. c. (21½ m.)	June 21
2689	Foolish Forties—Gayety com. (20½ m.)	June 28
2659	Movie Town—Sennett com. (17 m.)	July 5
2709	The Lure of Hollywood—Ideal com. (20 m.)	July 5
2661	Slide, Speedy, Slide—Sennett c. (17½ m)	July 19
2683	What a Head—Tuxedo com. (19½ min.)	July 26
2662	The Albany Branch—Sennett com. (20 m)	Aug. 2
2663	Fainting Lover—Sennett com. (17½ m)	Aug. 16
2664	Too Many Husbands—Sennett com.	Aug. 30
2665	Poker Widows—Sennett com.	Sept. 13
2655	Speed—Sennett comedy (20½ min.)	Sept. 27

(More to come on 1930-31 program)

Beginning of 1931-32 Season

2800	The Cannonball—Clyde comedy	Sept. 6
2840	The Tamale Vendor—Ideal comedy	Sept. 8
2808	I Surrender Dear—Sennett Featurette—comedy—(21½ min.)	Sept. 13

Fox—One Reel

(These one reel subjects are to be known as the Magic Carpet of Movietone Series)

1	Giants of the Jungle (8½ min.)	Aug. 9
2	Diamonds in the Rough (10 min.)	Aug. 16
3	Wandering Through China (9 min.)	Aug. 23
4	Down to Damascus (8½ min.)	Aug. 30
5	The King's Armada (10 min.)	Sept. 6
6	The Wild West of Today (10 min.)	Sept. 13
7	Where East Meets West (9½ min.)	Sept. 20
8	Wild Life on the Veldt (9½ min.)	Sept. 27
9	Over the Viking Trail (9 min.)	Oct. 4
10	India Today (9½ min.)	Oct. 11

Meto-Goldwyn-Mayer—One Reel

H-382	Busy Barcelona—Holmes (9 min.)	Apr. 11
F-393	Ragtime Romeo—Frog (7½ min.)	May 2

(End of 1930-31 season)

Beginning of 1931-32 Season

P-561	Fisherman's Paradise	Aug. 15
T-501	The Land of the Maharajahs—Fitzpatrick	
	Traveltalks	Aug. 22
S-541	Tennis Technique—Sport Champions	Aug. 29
S-542	Forehand, Backhand, Service—Sport chm	Sept. 5
L-571	Roamin' In the Gloamin'—Harry Lauder	Sept. 5
S-543	Volley and Smash—Sport Champions	Sept. 12
F-521	Not Yet Titled—Flip the Frog	Sept. 12
P-562	Fisherman's Paradise	Sept. 19
T-502	Madeira, a Garden in the Sea—Fitzpatrick	
	Traveltalks	Sept. 26

Metro-Goldwyn-Mayer—Two Reels

C-338	Fly My Kite—Our Gang com. (20½ m)	May 30
C-348	Let's Do Things—B. Friend com. (26½ m)	June 6

(End of 1930-31 season)

Beginning of 1931-32 Season

C-421	The Panic is On—Chase comedy	Aug. 15
C-451	Catch-As-Catch-Can—Pitts-Todd com.	Aug. 22
C-431	Big Ears—Our Gang comedy	Aug. 29
K-401	Love Tails of Morocco—Dogville com.	Sept. 5
C-441	Call a Cop—Boy Friend com.	Sept. 12
C-411	Come Clean—Laurel-Hardy comedy	Sept. 19

Paramount—One Reel

P-011	Paramount Pictorial No. 11 (9½ m.)	June 27
A-083	Via Express—Tom Howard com. (9½ m.)	July 4
Sc-018	That Old Gang of Mine—Screen song	July 11
A-084	Climate Chasers—Bruce novelty (9 m.)	July 11
P-012	Paramount Pictorial No. 12	July 18
T-018	Bimbo's Initiation—Talkartoon	July 25
A-077	Seven in One—Juliet	Withdrawn

(End of 1930-31 season)

Beginning of 1931-32 Season

Al-1	One Hundred Percent Service—Burns & Allen (10½ min.)	Aug. 1
SC-1	Betty Co-Ed—Rudy Vallee (6½ min.)	Aug. 1
Al-2	Paris—Lester Allen (9 min.)	Aug. 8
Al-3	Screen Souv. No. 1—Old time nov. (10m.)	Aug. 15
Al-4	My Wife's Jewelry—Tom Howard (10½ m)	Aug. 22
TI-1	Bimbo's Express—Talkartoon (6 min.)	Aug. 22
PI-1	Paramount Pictorial No. 1	Aug. 22
Al-5	No More Hookey—Haig Trio (10½ min.)	Aug. 29
ScI-2	Gallagher & Shean—Screen song (6 m)	Aug. 29
Al-6	Beauty Secrets from Hollywood	Sept. 5
Al-7	Screen Souvenirs No. 2—Old time novelty	Sept. 12
Al-8	Cheaper to Rent—West and McGinty	Sept. 19
ScI-3	You're Driving Me Crazy—Screen song	Sept. 19
Al-9	Puff Your Blues Away—L. Roth (10 min.)	Sept. 26
TI-2	Minding Baby—Talkartoon	Sept. 26
PI-2	Paramount Pictorial No. 2	Sept. 26

Paramount—Two Reels

AA-023	Thou Shalt Not—Billy House (19 m.)	May 23
AA-024	S. S. Malaria—Smith & Dale (20 m.)	June 6
AA-025	Cab Waiting—Jack Benny (16½ m.)	June 2
AA-026	The 13th Alarm—C. Conklin (18½ m.)	July 4
AA-020	Elmer Takes the Air—Kruger (15 m.)	July 18

(End of 1930-31 season)

Beginning of 1931-32 Season

AAI-1	Nothing to Declare—Lulu McConnell (19 m)	Aug. 8
AAI-2	Bullmania—Billy House (20½ min.)	Aug. 15
AAI-3	What Price Pants—Smith & Dale (17½)	Aug. 22
AAI-4	A Put Up Job—Karl Dane	Sept. 5
AAI-5	There Ought to be a Law—F. Sterling	Sept. 12
AAI-6	Out of Bounds—Billy House	Sept. 19
AAI-7	Fur, Fur Away—Smith and Dale	Oct. 3

RKO Pathe—One Reel

- 11 Play Ball—Fables (about 8 m.).....May 24
11 Diamond Experts—Sportlights (9½ m.).....May 31
(End of 1930-31 Season)

Beginning of 1931-32 Season

- 12 Fishermen's Luck—Fables (8½ m.).....June 8
12 Blue Grass Kings—Sportlights (9½ m.).....June 15
13 Pale Face Pup—Fables (8½ m.).....June 22
13 Younger Years—Sportlights (9 m.).....June 29
14 Making 'Em Move—Fables (8 min.).....July 5
14 Battling Silver King—Sportlights (10 m.).....July 12
15 Fun On The Ice—Fables (7½ min.).....July 19
15 Poise—Sportlights (9½ min.).....July 26
1 The Fallen Empire—Vagabond (10 min.).....July 27
16 Olympic Talent—Sportlights.....Aug. 9

RKO Pathe—Two Reels

Beginning of 1931-32 Season

- 2311 Stout Hearts and Willing Hands—Masquers com.
(burlesque on melodrama) (20½ m.).....June 15
2351 She Snoops to Conquer—Manhattan
(policewoman com.) (19½ m.).....June 22
2331 The Messenger Boy—Benny Rubin (21 m.).....June 29
2341 That's News To Me—Frank McHugh (newspaper
comedy) (20 min.).....July 6
2371 That's My Line—Travelling Salesman.....July 13
2361 Lemon Meringue—Mr. Average Man (domestic
comedy) (21½ min.).....Aug. 3
2321 Where Canaries Sing Best—J. Gleason.....Aug. 10
2312 Oh Oh Cleopatra—Masquers c. (19½ m.).....Aug. 17
2352 Oh Marry Me—Manhattan com. (19½ m.).....Aug. 24
2332 Julius Sizzer—Benny Rubin (19 min.).....Sept. 7
2342 The Hot Spot—Frank McHugh com. (19 min.).....Sept. 14
2372 Beach Jajamas—Travelling Man c. (18 m.).....Sept. 21
2382 Take 'Em and Shake 'Em—Gay Girls c.Sept. 28
2362 Thanks Again—Mr. Average Man com.....Oct. 5

RKO—One Reel

- 1812 Toby the Bull Thrower—Toby the Pup (7m.) June 7
1911 Humanette No. 11 (10 m.).....June 13
1912 Humanette No. 12.....July 11
(End of 1930-31 season)

Beginning of 1931-32 Season

(The exhibition value of the single reels, both TOM and JERRY CARTOONS and NOVELTY, each series of which will have 13 releases, is \$30,000)

- 2701 What a Night—Tom and Jerry c (8½ m.)..Aug. 1
2702 Polar Pals—Tom and Jerry cartoon.....Sept. 5

RKO—Two Reels

- 1635 Second Hand Kisses—L. Fazenda.....Mar. 29
1704 Mickey's Crusaders—M. McGuire.....Mar. 29
1636 Blondes Prefer Bonds—Fazenda (20 m.)..May 16
1705 Mickey's Rebellion—M. McGuire (18½ m.)..June 27
1706 Mickey's Diplomacy—M. McGuire (18 m.)..July 15
(With the exception of two more Mickey McGuires, which have not yet been released, this ends the 1930-31 season)

Beginning of 1931-32 Season

(The exhibition value of the NED SPARKS is \$50,000; that of CHIC SALES, \$60,000; of ROSCOE ATEs, \$50,000; of BWAY HEADLINERS, \$60,000 and of M. McGuire, \$50,000)

- 2401 Lone Star Ranger—Roscoe Ates (20 m.)..Aug. 8
2301 The County Seat—Chic Sales (20 m.).....Aug. 15
2201 Trouble From Abroad—Bway Head. (20 m.) Aug. 22
2501 Way of All Fish—Ned Sparks (19½ m.)..Aug. 29
2402 Clean Up On The Curb—R. Ates (20 m.)..Sept. 12
2302 Cow Slips—Chic Sales (18 min.).....Sept. 19
2403 The Gland Parade—Roscoe Ates (20 m.)..Sept. 26

Universal—One Reel

- B3217 Stone Age—Oswald cartoon (reset).....July 13
B3218 Radio Rhythm—Oswald cartoon (reset).....July 27
B3250 Strange As It Seems, No. 12.....Aug. 3
B3219 Kentucky Belle—Oswald cartoon.....Aug. 10
B3220 Hot Feet—Oswald cartoon.....Aug. 24
B3251 Strange As It Seems, No. 13.....Aug. 31
B3221 The Hunter—Oswald cartoon.....Sept. 7
B3222 The Scout—Oswald cartoon.....date not yet set
B3223 The Air—Oswald cartoon.....date not yet set
B3224 The Fisherman—Oswald cartoon.....date not yet set
B3225 The Clown—Oswald cartoon.....date not yet set
(End of 1930-31 season)

Beginning of 1931-32 Season

- A4401 Shifts—Sports Reel (football).....Sept. 7

Universal—Two Reels

- B3109 The Stay Out—Sidney-Murray c. (18 m.)..May 27
B3137 Hello Napoleon—Red Star com. (19 m.)..June 3
B3129 Parisian Gaeties—Summerville c. (20 m.)..June 17
B3138 The Cat's Paw—Red Star com. (17½ m.)..July 8
B3139 Howdy Mate—Red Star com. (20 m.)....July 22
(End of 1930-31 Season)

Beginning of 1931-32 Season

- A4201 The Burglar to the Rescue—Det. Series No. 1
Sept. 9

Universal—Four Reels

- A4101 First to Fight—Summerville.....Sept. 2

Vitaphone—One Reel

(Warner Bros. has no national release dates for its short subjects. The release dates given here are dates on which they played at Warner theatres in New York City; they may be fairly taken as national release dates.)

- 3880 Only the Girl (6 m. P. 164) Strand.....June 19
1229 Down the Blue Danube (8 m. P. 282) Strand..June 19
1220 Nine O'Clock Folks (10 m. P. 283) Strand..June 19
5103 The Lion Hunt (14½ m. P. 258) Strand...June 26
1226 The Troubadour (7 m. P. 282) Warner.....June 26
4796 The Medium Irons (10½ m. P. 294) Strand June 26
1232 The Milky Way (10 m. P. 284) Strand....July 3
1185 Sax Appeal (7½ m. P. 255) Strand.....July 3
4797 The Big Irons (10½ m. P. 296) Strand....July 10
1215 Cold Turkey (7 m. P. 281) Strand.....July 10
1186 Good Pie Forever (6½ m. P. 259) Strand...July 17
1216 Babykins (9 m. P. 305) Strand.....July 17
4888 Say a Little Prayer for Me (5½ m. P. 309) S. July 17
1217 The Dandy and the Belle (10½ m P. 281) B. July 24
4799 The Brassie (10 m. P. 300) Wnter Garden...July 31
1259 The Naggers at the Races—W. Garden....Aug. 4
4803 Lady, Play Your Mandolin! (7m.P.283) W.G.Aug. 4

Vitaphone—Two Reels

- 1255-56 The Gigolo Racket—Hollywood.....June 12
1246-47 The Bigger They Are (14 m. P. 278) W. G.
June 19
4712-13 Spears of Death (15½ m. P. 280) Strand July 3
4726-27 The Buffalo Stampede (17 m. P. 288) S...July 17
1250-51 The Silent Partner (18½ m. P. 309) S...July 31
4726-27 The Buffalo Stampede (17 m. P. 288) S...July 31
4715-16 Trails of the Hunted (16½ m. P. 286) B.July 31

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82 SaturdayOct. 10
83 Wednesday ..Oct. 14
84 SaturdayOct. 17
85 Wednesday ..Oct. 21

Pathe News

(Sound)

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79 SaturdaySept. 19
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85 SaturdayOct. 10
86 Wednesday ..Oct. 14
87 SaturdayOct. 17
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5 Wednesday ..Oct. 7
6 SaturdayOct. 10
7 Wednesday ..Oct. 14
8 SaturdayOct. 17
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15 SaturdaySept. 19
16 Wednesday ..Sept. 23
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19 SaturdayOct. 3
20 Wednesday ..Oct. 7
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22 Wednesday ..Oct. 14
23 SaturdayOct. 17
24 Wednesday ..Oct. 21

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Vol. XIII

SATURDAY, AUGUST 22, 1931

No. 34

About "Huckleberry Finn" and "Smiling Lieutenant"

A substantial number of exhibitors have written me asking me whether they are entitled to "Huckleberry Finn" and "Smiling Lieutenant," which were sold to them by Paramount on their 1930-31 contracts, but which Paramount has included in its 1931-32 group. Some of them have told me that the Paramount Exchanges have refused to deliver these pictures to them, telling them that the only way they can get them is to buy them again.

In an effort to ascertain from a responsible Paramount executive the status of these pictures, on August 13 I sent the following letter to Sidney R. Kent, general manager:

"Dear Mr. Kent:

"In the 1930-31 season you sold to the exhibitors, among other pictures, 'Huckleberry Finn,' and one Lubitsch-Chevalier picture.

"I now see that you are selling these two pictures among your 1931-32 group of pictures.

"I have been requested by many exhibitors to tell them what their rights in these pictures are and I know of no other person who can give me this information better than you.

"Will you be kind enough to let me know whether you are going to deliver these two pictures to those who bought them last year or not? I shall thank you for the favor."

The following is a copy of a letter I received from him, dated August 14, and signed by Kent himself:

"Dear Mr. Harrison:

"Replying to your letter of August 13, wish to advise that we will deal on a fair and equitable basis with all our customers, and such dealing will be direct with the exhibitors and without any outside interference from you or anybody else.

"We have no information from any exhibitors to the effect that they have appointed you to deal for them or represent them."

The following is a reply that I have sent to Mr. Kent, dated August 18:

"Dear Mr. Kent:

"I presume that your reply to my letter of August 13 was done by you on behalf of your company.

"Your decision to deny me the right to represent theatre owners who feel wronged by your company unless you are first notified officially that I am authorized to represent them comes rather late, for your company has been recognizing such a right in me for several years, as has every other film company. During the thirteen years that I have been publishing HARRISON'S REPORTS, I have referred to heads of your sales departments many an exhibitor complaint and in every case an adjustment was made if it was proved that the exhibitor had justification for it.

"You yourself adjusted for me one such complaint once—that of Mr. E. J. Callahan, of Crockett, Texas. Mr. Callahan had missed a shipment of film from your exchange twice within two weeks, blaming your exchange for it. Your exchange stated that Mr. Callahan was the cause. The matter was submitted to the arbitration board and the board decided against him. This occurred, of course, before arbitration, as it was then practiced in the motion picture industry, was declared by Judge Thacher illegal.

"Mr. Callahan felt that an injustice had been done to him and appealed to me for help. I took the matter up with your Mr. Lewis, who, having realized that perhaps his case had not been presented to the arbitration board

capably, promised to call it to your attention. In a day or so Mr. Lewis informed me that you gave your Dallas manager instructions to make an amicable adjustment with the exhibitor. As a result of these instructions, Mr. Callahan received an adjustment of one hundred dollars. I do not forget the fact that this adjustment was made by you even though the case had been arbitrated definitely and that you were not compelled to do anything about it, for even the courts refuse to reopen an arbitrated case unless one of the provisions covered by the law has been violated.

"Thus you see that even you yourself have recognized my right to intercede with your company in exhibitor complaints.

"What prompted me to take this matter up with you is this: At the Columbus, the Philadelphia and the Atlantic City conventions you expressed great solicitude for the small exhibitors, and felt that you would not tolerate any injustice done to them. Almost every one of those who have written me belongs to the class you do not want to see hurt. One of such exhibitors is Mr. Clayton E. Jones, of Family Theatre, Sheldon, Illinois. Mr. Jones has had extensive correspondence with your Chicago branch office in an effort to get a booking for 'Huckleberry Finn,' which picture he has under contract in his 1930-31 group; but he has been told repeatedly by your branch manager that if he wants this picture he must buy the 1931-32 group of your pictures. Unable to obtain justice from your subordinate, Mr. Jones appealed to me for help and I felt that if I should bring this to your attention Mr. Jones would get justice. But it seems as if I have taken too literally your expression of solicitude for the small exhibitor.

"Your having told me, in effect, to mind my own business, however, does not settle the matter of the undelivered 1930-31 pictures of yours. Will you deliver this picture and 'Smiling Lieutenant' to those who bought them on their 1930-31 contracts?

"In addition to this question, I should like to submit to you another:

"Your 'Group S-2,' 1930-31 contract, promised the exhibitors who bought it seventy pictures. 'There are licensed for exhibition hereunder,' states the contract, 'all of the Distributor's Group S-2 Sound Photoplays of feature length, not to exceed seventy (70), which shall be generally released by the Distributor for distribution to motion picture theatres in the United States during the year commencing August 1, 1930 and ending July 31, 1931 ...' Up to July 31 you released only 63 pictures. What is your company going to do about the remaining seven pictures? Are you going to deliver them?

"You can hardly excuse yourselves, in my opinion, by hiding behind the second clause of the contract, which absolves a distributor from delivering pictures owed unless they are 'generally released,' for you have released some pictures prior to July 31. 'Tabu' you released on March 25; 'Murder by the Clock,' on July 17. As far as 'Smiling Lieutenant,' the Lubitsch-Chevalier picture you sold, you are under a contractual obligation to deliver this picture, not only because you sold it specifically in the 1930-31 group as a star-director picture, but also because you are short seven pictures to complete the 1930-31 group and you have shown it at a general theatre within the 1930-31 season, at the Rivoli, in this city, on July 9.

(Continued on last page)

"Bought" with Constance Bennett*(Warner Bros., Aug. 22; running time, 83 min.)*

Excellent drama. The interest is kept alive to the end, where the heroine discovers that the man she had slighted and insulted, even though he had been kind to her, is her father; there is then a strong appeal to the emotions. The scene in which she makes this discovery and also realizes how cruel she had been is very dramatic. Her father has the sympathy of the audience, for even though he is lonesome and alone and knows that the heroine is his daughter, he does not divulge this fact because he knows she had social aspirations and he might put himself in her way.

The heroine at first does not arouse one's sympathy because of her wrong sense of values. She misconstrues wealth for fineness of character and almost lets the better things of life go past her because of the attitude she assumes.

The story revolves around the heroine's desire to mix with people well known socially. Her mother dies slaving to give her all the better things in life. She goes to work as a model. One of the firm's buyers becomes interested in her. At first she repulses him, but when he sends her good books and offers to take her to the opera she becomes more friendly. In her apartment he notices a picture of her mother and realizes that she is his daughter. But he does not say anything. He helps her get a position in a fashionable doctor's office. Here she meets wealthy people. The hero, a struggling young writer, very much in love with her, tries to put her right about her judgment of people but he meets with no success. She meets a young wealthy man and they become engaged. She spends a week-end down at his home in Newport. He enters her room at night and she gives herself to him. The next morning she tells him her father and mother were never married and he says that he cannot marry her now. She leaves in a rage, finally realizing how much finer her old friends were. The buyer brings her together with the hero at his home, where she eventually discovers he is her father.

The plot was adapted from the novel "Jackdaws Strut," by Harriet Henry. It was directed by Archie Mayo. In the cast are Richard Bennett, Ben Lyon, Dorothy Peterson, Raymond Milland, Doris Lloyd and others. Miss Bennett is good but Mr. Bennett gives a supreme performance. The talk is pretty clear.

Unsuitable for children or for Sunday show; excellent for adult trade, particularly in week stands.

SUBSTITUTION FACTS: In the work sheet 316 is listed as "A Husband's Privileges," based on a story by Robert Hanna; therefore, it is a story substitution. But it is so good you should accept it.

"The Spider" with Edmund Lowe*(Fox, Sept. 27; running time, 58½ min.)*

Although not sensational, it is a gripping picture. It revolves around a magician and hypnotist. Most of the interest occurs in the scenes where the hero tries to solve the mystery of the murder by hypnotizing one of his young assistants. Mr. Lowe, as

the hero, is presented as a likeable character, one of his good acts being his effort to find the family of one of his young assistants, suffering from amnesia; he had found him two years previously and had been using the radio, during his act, in order to draw the interest of people to the young man in the hope of eventually having him identified by his family. There is some comedy, too, caused by the stupid actions of the chief of police, who is always suspecting the wrong man of the murder, and who is outwitted several times by the hero, who sought to gain time by evading arrest so as to detect the real murderer.

The situation that shows the sister (Lois Moran) identifying the young man as her brother appeals to the emotions.

The plot has been based on the play "Midnight Cruise," by Albert E. Lewis, who is now scenario editor of Fox. The situation in the play where the audience was supposedly arrested by policemen so that the murderer might be discovered has been retained, but it is naturally the screen audience that is arrested. This does not give the picture the novelty it gave to the stage play. The picture has been directed by William Cameron Menzies and Kenneth McKenna. It has been directed well, but the money spent on it is altogether out of proportion to the merit of the plot itself—huge and expensive settings make the picture impressive. The good acting of Edmund Lowe and of the others, contributes, of course, a great deal. Howard Phillips, Lois Moran, Earle Fox, George E. Stone and others are in the cast.

A good entertainment. It should appeal to adults, men chiefly. Sensitive children may be made nervous. Not bad Sunday show for small towns.

"Border Law" with Buck Jones*(Columbia, July 27; 54 min.)*

Very good western. There is thrilling, fast action, caused by the hero's chasing the villain and his gang on horseback, and plentiful human interest, caused by the hero's efforts to avenge his young brother's death. The scenes where the hero is about to lead the outlaws to the American side of the border so as to make their capture possible are suspenseful; the hero was unaware of the fact that the leader of the outlaws, having suspected the hero, had sent one of his men to follow the movements of the hero's partner and had seen him go to the office of the Rangers. Suspenseful are also the scenes that follow: the hero, having been informed of the fact that one of the villain's men had followed his own man, steals away and overtakes him, binding him, before he had a chance to give away to his leader that the hero was a Ranger. There is, of course, plentiful shooting, and a love affair.

The plot has been founded on a story by Stuart Anthony. Louis King has directed it. Buck Jones does good work again. Lupita Tovar takes the part of the beautiful Mexican heroine. James Mason is the arch villain.

Good for children and for Sunday show, for virtue prevails and villainy is punished.

"Silence" with Clive Brook*(Paramount, Aug. 29; running time, 67½ min.)*

Good dramatic entertainment with human interest. Although the hero is presented as a crook, he has the sympathy of the audience, because of his willingness to sacrifice himself for the girl he loved, and later for his daughter. There are several tense scenes. One is where the hero's pal comes to the home of the heroine's father with letters that showed the true parentage of the girl, and since he knew that she was engaged to marry a wealthy boy of an aristocratic family he tried to blackmail him. The heroine, in confusion, shoots him and the hero takes the blame:—

While in prison awaiting the death sentence, the hero confesses to a priest. Twenty years previously, the hero, in order to marry the girl he loved, who was about to become the mother of his child, robbed money from a bank. The police arrived and found the money hidden in the girl's room. She was arrested but refused to speak. Mollie Burke, owner of a saloon, who had a great deal of political influence, offered to have the girl released if the hero would marry her. Desperate he promised to do this and the girl arrived home the day of the wedding. She fainted when she learned the truth and was carried upstairs by a friend of hers who loved her. The hero refused to go through with the marriage with Mollie and rushed up to his sweetheart only to find that her friend had already married her. Twenty years later at a carnival he discovered his daughter, who was being taken care of by the man his sweetheart had married. She thought this man was her real father, but later she learned the truth. During a quarrel in which her father was being blackmailed by the hero's pal, she shot this man. The hero took the blame and was sentenced to die. She confessed the day before he was to die and was pardoned. She was tried and found not guilty. The hero left her because he realized it was for her good.

The plot was adapted from the stage play by Max Marcin. It was directed by Louis Gasnier and Max Marcin. In the cast are Peggy Shannon, Marjorie Rambeau, Charles Starrett, Willard Robertson and others. The talk is clear.

Hardly suitable for children or for Sunday show.

"Many a Slip" with Lew Ayres and Joan Bennett*(Universal, March 2; running time, 70 min.)*

This has turned out just an ordinary program picture. It is evident that the censors deleted several parts. This destroyed the clarity of the story. In its present form, some situations arise that are not understandable, and it is only towards the end, by the wildest stretch of one's imagination, helped by a remark the heroine makes, that one can understand the meaning. It is presumed that the heroine, desperate because the hero was not of the marrying kind, in order to force him to marry her, lied to him that she was going to have a baby.

There is humor in some of the situations. When the heroine's father learns that his daughter is going to have a baby, he brings toys into the house, such as electric trains, and he and the hero have a good deal of fun running the trains themselves.

This makes the heroine frantic because she knows that she is not going to have a child and she is afraid to disclose this fact to the hero.

When she confesses, the hero leaves her. Later she discovers that she really is going to have a child but warns her folk not to tell the hero. One by one they go to the hero and when she herself goes to his apartment and finds her family there, she tells them she wants no more of their interference and that she can take care of her own life. The hero follows her and begs for forgiveness; they are reconciled.

The story was adapted from the stage play by Edith Fitzgerald and R. Riskin. It was directed by Vin Moore. In the cast are J. C. Nugent, Vivian Oakland, Slim Summerville and others.

Not suitable for children or for Sunday show.

"The Gay Diplomat"*(RKO, Aug. 22; running time, 70 min.)*

There is some merit to this foreign nation spy picture, so far as the action is concerned, for the sight of the hero endangering his life to apprehend and arrest the spy holds one in pretty tense suspense. But it has one great drawback—Ivan Lebedeff, who takes the part of the hero, and who is considered by the RKO production forces as a second Valentino, lacks the facility of expression on account of his foreign birth; the words come out of his mouth with great difficulty, as if his tongue were muscle-bound. This naturally disconcerts the spectator. The presence of Genevieve Tobin, a fine and beautiful actress, is impotent to offset this drawback, with the result that the best classification one can give to "The Gay Diplomat" is that it is a good program picture, even though as a production it deserves a somewhat higher classification.

The story deals with a brave Russian officer; he is ordered to Bucharest, Rumania, to discover the identity of the dangerous spy and to bring about his arrest, thus to save the great losses to the Russian Army by the betrayal of military secrets to the enemy. He succeeds; the spy is the fiancée of the chief of the Russian secret service in that neutral country. The hero meets the heroine and falls in love with her and she with him. Misunderstanding, however, takes place between them because of his necessity of associating with other women in his search for the spy; but these are eventually ironed out.

The plot has been founded on a story by Benn W. Levy. Ricard Boleslavsky has directed it. The cast consists of Genevieve Tobin, Betty Compson, Ivan Lebedeff, Purnell Pratt, Edward Martindel, Arthur Edmund Carew and of others.

Because of a "dirty" situation, showing Lebedeff and another woman in an improper position, leaving no doubt in the mind of any one as to what was meant, the picture is unsuitable for the family circle.

"Women Go On Forever," Tiffany: Excellent drama, with considerable comedy, but it is rough comedy and drama, the kind that would be liked by those who like "The Cock-Eyed World" sort of roughness. It is sexy. Review next week.

"From the tone of your first reply to me, I am led to believe that you will not reply to this letter. Whether you reply to it or not, however, it is my belief that those who have 'Huckleberry Finn' and the Lubitsch-Chevalier under contract and will not receive them will feel that a great injustice has been done to them. And ninety per cent of such exhibitors are in the class you have expressed great solicitude for, publicly.

"Very sincerely yours,
"P. S. HARRISON."

WANTED—INFORMATION ABOUT PARAMOUNT PICTURES

Motion Picture Theatre Owners of Maryland wants to know if "Caught," "Silence," and "Huckleberry Finn" have been shown anywhere in the United States prior to the expiration of the Paramount contract, July 31. "Paramount has stated that they will not deliver any of the herein named pictures they have released prior to July 31, 1931," Miss Connelly, the secretary, writes, "and it is my belief that some of our members may want to make a test of their contracts, feeling that they are entitled to these pictures."

I have informed Miss Connelly that "Tabu" was shown at the Park Central Theatre, this city, beginning March 25, "Smiling Lieutenant" on July 9, and "Murder by the Clock" on July 17.

Since Paramount sold you in the "S-2 Group" seventy pictures, most of them without stories, authors, directors, or even titles, I agree with the Maryland organization that any pictures "generally released" by Paramount within the picture year may be demanded by a contract holder if the number of pictures delivered to him is short of the number of pictures sold him.

If you have any of the information requested, send it to this office.

WHAT THE 1930-31 MGM PICTURES DID FOR THE INDEPENDENT EXHIBITORS

Because of the loose talk that has been made about the MGM pictures, how wonderful they were last year, I made an investigation among exhibitors with an object to find out what these pictures did for them at the box office. The following has been the information they have given me:

Flops

"Good News," "Madame Satan," "Men of the North," "Billy the Kid," "A Lady's Morals," "The Passion Flower," "New Moon," "The Great Meadow," "The Prodigal" ("The Southerner"), "Gentleman's Fate," "Men Call It Love" (One of the worst flops on record, the exhibitors told me), "A Tailor Made Man," "Never the Twain Shall Meet," "Trader Horn" (although its excellence cannot be questioned; but it fell down, particularly in small towns), "Just a Gigolo," "The Great Lover," and "Son of India"—seventeen flops in all.

Fair

"Doughboys," "Love in the Rough," "Way for a Sailor," "Those Three French Girls," "Remote Control," "War Nurse" (but a terrible picture), "The Bachelor Father," "Inspiration," "The Easiest Way," "Parlor, Bedroom and Bath," "It's a Wise Child," "Stepping Out," "Daybreak," "Five and Ten," "Man in Possession" (fairly good but not good), and "Sporting Blood"—seventeen in all.

Good

"Call of the Flesh," "Min and Bill," "Paid," "Reducing," "Dance Fools, Dance," "The Secret Six," "Shipmates," "Laughing Sinners," and "Politics"—nine in all.

Excellent

"Strangers May Kiss," and "A Free Soul"—two in all.

There remain for release "This Modern Age," "Susan Lenox," "The New Wallingford," and "Sidewalks of New York," the box office value of which is not yet known. But since William Haines does not, according to these exhibitors, mean much to the their box office any longer, one may say that there remain only three to account for.

Look over this analysis and you will find that it is correct; you ought to know, for after all you have

shown these pictures and you are in a position to know what they did for you.

Seventeen flops, seventeen fair pictures, nine good and only two excellent is not such a wonderful record. The "record" MGM has made, therefore, is more in talk than in performance.

But your talk to the effect that MGM has had the best pictures last season, though true, is such only by comparison—because the other companies, with the exception of Columbia and of Universal, made poor pictures. The Universal and Columbia products, in fact, from the point of view of quality as well as of box office pull, were as good as the MGM. Universal has had "All Quiet," "Dracula," and "Seed"—three outstanding productions; Columbia had "The Criminal Code," "The Last Parade," and "The Miracle Woman"; MGM had "Strangers May Kiss," "A Free Soul," and "Politics." Your having worked yourselves up to hysterics about the MGM product, then, has no justification in fact.

I am not going to tell you how to conduct your business but I can say this to you: if you were to pay thirty-five per cent for the best pictures of any producer, and twenty-five and thirty for his other pictures, fair and poor, you might just as well lock up your theatre and save your money, for by the time you pay for the short subjects and for the score, it will reach fifty per cent. And there is no exhibitor living that can make any money by paying so much for film, particularly when a demand is made of you to "mortgage" a substantial number of the best days of your week—Saturday and Sunday, for the MGM arrangement provides that a certain number of your play-dates be Saturdays and Sundays.

And this is not all: according to my information from several zones, the salesmen of other companies have been asking the exhibitors the following question: "Have you bought the MGM product yet? on their own terms?" If the exhibitor says "Yes!" the salesman replies in a peeved tone of voice: "You did not give us such terms for our pictures! Wait until next year!" In other words, if you give MGM this year the terms they ask of you, next year you will be compelled to give the same terms to the others. Does it pay?

There is going to be a meeting of exhibitor organization heads at the Hotel Astor, on Tuesday, September 1, in New York City, the purpose of which meeting is to take steps against the score charge and to discuss the MGM new sales policy as well as other matters. Mr. Myers and Mr. Lightman promised to be there. Every exhibitor will be allowed to attend the deliberations. If you are within riding distance, come! The meeting has been called by the Philadelphia organization and it is going to be non-partisan. I can assure you of this. If you can come, you should do so by all means. The organizers of this protest meeting expect every one of you. Let it be the most impressive meeting held in years—both in number and in determination. Your presence is needed. Come!

THE TIFFANY FRANCHISE DEAD

Clause 2 of the Tiffany franchise provides as follows:

"If less than twenty-six (26) feature motion pictures are generally released by the Distributor in any such year [between August 15 of one year and August 15 of the following year], the Exhibitor shall have the option to terminate this franchise for the succeeding years herein provided for by giving sixty (60) days' written notice thereof to the Distributor."

Tiffany broke the terms of the franchise for two succeeding years, for last year it released twenty-four pictures instead of twenty-six, and this year only seventeen: "Land of Missing Men," "Extravagance," "Headin' North," "The Third Alarm," "She Got What She Wanted," "Fighting Thru," "The Command Performance," "Caught Cheating," "The Sunrise Trail," "Aloha," "The Single Sin," "Drums of Jeopardy," "The Ridin' Fool," "Hell Bound," "The Two Gun Man," "Salvation Nell," and "Alias the Bad Man."

The franchise is cancellable at your option; Tiffany cannot cancel it for the reason given here.

If you want this franchise cancelled, send a written notice at once either by letter or telegraph. If you should choose to send a letter, register it.

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No. 35

THE CASE OF "HUCKLEBERRY FINN" AND "SMILING LIEUTENANT"

Clause 19 of the Paramount 1930-31 contract reads as follows:

"If any one or more of said photoplays excepting the photoplays which may be 'roadshown,' shall not be generally released by the Distributor for distribution in the United States during the period beginning August 1, 1930 and ending July 31, 1931, each such photoplay shall be excluded from this license unless the Exhibitor shall give written notice to the Distributor not later than thirty days after the said last mentioned date that the Exhibitor elects to exhibit hereunder all such photoplays. If written notice of such election be given as aforesaid, the Distributor shall deliver and the Exhibitor shall exhibit each such photoplay when available for exhibition hereunder excepting that any thereof not so 'generally released' within two years after said last mentioned date shall be also excepted and excluded from this license. The Distributor shall have the right to exhibit or license for the exhibition of any photoplay so excepted and excluded when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived by the Exhibitor."

This clause means that, if a picture from the "Group S-2" was not "generally released" up to July 31 last, then you must send to Paramount a written notice, either by telegraph or by registered mail, not later than August 30, that you want such a picture, and the exchange is under an obligation to deliver it to you, just as you are under the same obligation to accept it when delivered, if it is released within two years after July 31, 1931; if it is released afterwards, that is, after July 31, 1933, then the exchange is not obligated to deliver it, or you to accept it.

"Huckleberry Finn" was not, as far as I know, released prior to July 31; therefore, it comes fully under the provisions of Clause 19. Accordingly, you are under an obligation, if you want it, to send to Paramount a written notice, either by telegraph or registered letter, not later than Sunday, August 30. (Because this issue will not reach all exhibitors prior to August 30, 1931, I have sent to those who are in Coast States an air mail letter, and to those of some other of the far states a plain letter, advising them to send such a notice; those of the Eastern and other states near by will receive this issue in time to read this article.)

In reference to "Smiling Lieutenant," allow me to say that it comes under the road show provision, covered by Clause Sixteen. This clause reads as follows:

"The Distributor shall have the right to exhibit and/or cause to be exhibited as a 'road show' at any

time prior to the exhibition hereunder, such of the photoplays licensed hereunder as the Distributor may, from time to time, select and determine, provided however that such photoplays shall be exhibited only in theatres to which an admission price for evening performances, during such exhibition therefor, of not less than \$1.00 shall be charged for the majority of orchestra seats thereof. As respects any photoplay so exhibited as a 'road show,' the license herein granted and the 'run and/or protection,' if any, specified herein, shall be subject and subordinate in all respects to all 'road show' exhibitions, and each such photoplay so 'road shown' shall not be deemed available for exhibition hereunder until after the completion of all 'road show' exhibitions in the United States." This clause means that "Smiling Lieutenant," because of the fact that it has been road shown, that is, shown at one dollar admission prices for the majority of the orchestra seats, doesn't have to be delivered until its roadshow exhibitions in all parts of the United States shall have been completed; and since the road show runs have already been completed, Paramount must deliver it to you just as it has delivered other pictures from the contract. The fact that the "general releasing" of this picture started prior to the date of July 31, 1931, is an additional reason why you are entitled to it. But to avoid any arguments, I suggest that when you send your written notice about "Huckleberry Finn," you include also "Smiling Lieutenant"; the contract is so complicated that they might try to find a loophole to withhold it from you if you should fail to comply with this simple requirement.

Paramount might take the position that it is not one of your pictures, by reason of the fact that what you bought was a Lubitsch-Chevalier picture and not "Smiling Lieutenant." Such an assertion would, of course, be only a sophistry, the kind that would not, in my opinion, prove valid in a court action.

The attempt of the Paramount executives to withhold these two pictures from you and either to resell them to you at higher prices or to sell them away from you cannot be justified either legally or morally, for these pictures are yours in accordance with the terms of your contract. Their act has created a painful impression, for it is the first time Paramount has resorted to such a practice. They must be pressed hard by lack of meritorious pictures; they must need these two pictures to help them bolster up the quality of their 1931-32 group of pictures.

As far as I personally am concerned, if I were an exhibitor I would not waste any of my time trying to make Paramount deliver to me "Huckleberry

(Continued on last page)

"Daughter of the Dragon"*(Paramount, Sept. 5; running time, 69 min.)*

Fairly good. It is a continuation of the Dr. Fu Manchu pictures, and although it is lavishly produced it is not as exciting as the former ones, for the story is too illogical for adults. It will, however, thrill children, for at the Paramount, where I saw it, many children screamed with delight whenever the hero was saved from the clutches of the murderous villain. There is suspense in some of the scenes, especially in the one in which the hero and his sweetheart are held captive and tortured by Fu Manchu's daughter and her accomplices. The first half of the picture drags somewhat; it is not until it is almost half way through that the action becomes exciting:—

The Petrie family, Fu Manchu's hated enemies, are warned that Manchu had been seen again. Before they can arm themselves Sir Petrie is killed. His son is the only member of the family left. Manchu attempts to kill also him, too, but he is shot in the attempt. Before he dies he extracts a promise from his daughter, a young fascinating dancer, to carry out his intentions. She meets and falls in love with her victim, Ronald Petrie; he is fascinated by her. Her first attempt to kill him is a failure because of her love for him. But she finally becomes hardened and is almost successful in killing both Petrie and his sweetheart but she is shot by a Chinese detective, even though he loved her.

The plot was adapted from the story by Sax Rohmer. It was directed by Lloyd Corrigan. In the cast are Warner Oland, as Fu Manchu, Anna May Wong, as his daughter, Sessue Hayakawa, the Chinese detective, and Bramwell Fletcher, Frances Dade, Holmes Herbert and others. The talk is clear.

Sensitive children may be frightened; otherwise suitable for children and for Sunday show.

"The Last Flight" with Richard Barthelmess*(First National, Aug. 29; running time, 76 min.)*

Although this picture is entertaining, and the characters arouse one's sympathy, there is not enough story to hold the interest throughout. And then the material does not offer an opportunity to a star of Richard Barthelmess' talents, for his role is no more important than that of any other player.

The story is made up of different episodes in the lives of a young girl and four young men, former aviators in the war. They were all stranded in Paris after the war and all felt that there was nothing life could offer them and so they decided to forget everything by drinking and by having a gay time. Each one of the men had been left with an ailment from the war but when drunk they forget about it.

The finest part of the picture is the friendship between the four men. Their affection, understanding and concern for each other is inspiring.

All the situations contain either humor or pathos because of the devil-may-care attitude of the characters. For instance when one of the boys states that he had been a tackle on his college football team the others down him with laughter and dare him to tackle a horse. He does this and is almost trampled to death. It is this daredevil attitude of his that eventually brings about his death, for while the group attended a bull fight he spontaneously jumped into the arena and was gored by a bull.

The scene in which the hero's dearest chum, Shep, is wounded and dies is filled with pathos and will bring tears to one's eyes.

The heroine is a delightful person, unassuming, naive, and generous. She and the hero fall in love with each other and the eventual death of his three pals brings them together.

The plot was adapted from the story "Single Lady," by John Monk Saunders; it was directed by Wilhelm Dieterle. In the cast are David Manners, John Mack Brown, Helen Chandler, Elliot Nugent and Walter Byron. They all give splendid performances. The talk is clear.

Not suitable for children or for Sunday show.

"Pardon Us" with Laurel and Hardy*(MGM, Aug. 15; running time, 54½ min.)*

A fairly entertaining comedy. Laurel and Hardy, in their first feature length picture, are excellent, but the story has not sufficient material to sustain the laughs. The first part is extremely humorous, especially the jail scenes, but it slows down considerably in the second half. During this half, there is some singing by a negro chorus. The very end is hilarious, especially during one scene where Hardy accompanies Laurel to the prison dentist's office to have a tooth extracted. Hardy sits down in a chair next to Laurel

in order to comfort him, and when the dentist enters he asks no questions but pulls a tooth from Hardy instead of from Laurel:—

Laurel and Hardy are arrested for brewing and selling beer. During a jail break they escape and masquerade as negro cotton pickers, working on a plantation. The warden passes in his automobile and the car stalls just where they are working. Laurel and Hardy help him fix it. He is about to leave when Laurel speaks and he recognizes him by a buzzing sound which comes from a defective tooth. They both go back to jail. The ring leader plans another jail break. Laurel and Hardy find themselves in the prison yard with a machine gun in their hands. In their nervousness they keep firing it off thereby keeping the prisoners in their cells for fear of getting shot. They are called heroes and are given a pardon.

The picture was directed by James Parrott. In the cast are Wilfred Lucas, Walter Long, June Marlowe and others. The talk is clear.

Suitable for children and for Sunday show.

"The Great Lover" with Adolphe Menjou and Irene Dunne*(MGM, July 18; running time, 72 min.)*

This is a good picture for sophisticated audiences. It is lavishly produced and since the story centers around opera singers there is good music sung throughout of the operatic variety. Menjou gives an excellent performance and makes his role a sympathetic one, especially so because of his kindness to the heroine with whom he is in love, for he sacrifices both his voice and his love for her. The picture is filled with humor, caused mostly by the temperamental ravings of the opera singers:—

Menjou, a famous opera singer, has had many affairs but never married. He meets the heroine, a young ambitious singer. He trains her and succeeds in having her placed in the opera company even insisting that she sing with him on the opening night. He falls in love with her and she accepts his proposal of marriage because of her gratefulness to him even though she is in love with his understudy, a young American singer. She is a great success at her debut. Because of the strain in training her, however, Menjou loses his voice and his understudy is forced to complete the performance. But he is happy because of his love for the heroine. He is grieved to find out that the heroine does not love him and even though she is willing to marry him he releases her from her promise and sends her on her way with her sweetheart.

The plot was adapted from the story by Leo Ditrichstein and Frederick and Fanny Hatton. It was directed by Harry Beaumont. In the cast are Neil Hamilton, Hale Hamilton, Roscoe Ates, Cliff Edwards, Ernest Torrence, Baclanova and others. The talk is pretty clear but the sound has a rasping quality.

Not suitable for children or for Sunday show. Good for high class audiences; hardly for the masses.

"The Parisian" with Adolphe Menjou and Elissa Landi*(Capital Pictures, Aug. 21; running time, 65 min.)*

Poor! This is an old picture made some time ago when Mr. Menjou was in Europe. The story is insipid and at most times boring and draggy. Furthermore, the photography is so bad that it hurts one's eyes to watch it. With the exception of Mr. Menjou and Miss Landi, the cast is quite bad, especially one of the leading characters, who is supposed to be an American business man. His conception of what an American business man wears and does will make audiences laugh:—

Mr. Menjou, an architect living in Paris, is an impractical person, always owing huge sums of money. But he adapts an indifferent attitude towards it all for he lacks business sense and would rather play. Just back from a honeymoon with his second wife, a woman much younger than he is, he receives a call from a young American man who claims to be his son by his first marriage. He and his wife welcome him and arrange to have him stay with them. But he makes life miserable for his father for he wants to make a millionaire of him. The house is turned into a business office. The last straw comes when the son sends his father out to sell. He rebels at this. He thinks also that his wife prefers his son and so he leaves only to find out his mistake later and to return home. He teaches his son how to live instead of work and he is happy for he now can return to his life of ease.

In the all foreign cast are Roger Treville, Renee Savoye, Pauline Carton and others. The talk is fairly clear.

Not for children or Sunday show.

"Women Go On Forever" with Clara Kimball Young

(Tiffany, Aug. 15; running time, 65 min.)

For audiences that enjoy rough comedy dramas, such as, for instance, "Cock-Eyed World," "Women Go On Forever" ought to prove an excellent entertainment. It should prove a good entertainment, in fact, to most adults, except perhaps to the extremely religious. There is plentiful rough comedy and humor, and rougher sex drama. The value of the story is heightened by the excellent acting of Clara Kimball Young; it seems as if she has not lost the art of acting, even though she has kept away from pictures for years.

The story revolves around Clara Kimball Young (heroine), who conducts a boarding house in New York City. A good looking man (Morgan Wallace) comes to rent a room and she is so fascinated with him that they soon establish ultra-friendly relations. Among the roomers are Marion Nixon and Paul Page, who had announced their engagement. Paul becomes involved in an affair with gangsters and he is arrested by the police and sent up the river. He keeps the fact secret from Marion. Marion, not hearing from Paul, thinks he had forgotten her and is disconsolate. Morgan, feeling that Clara is too old, makes an effort to get "next" to Marion. Clara is, of course, jealous and pleads with him not to drop her for a younger woman. Maurice Black, co-gangster of Morgan, warns Clara that Morgan is in her room bent upon laying his hand on her bankroll. By the time she enters her room, Morgan had escaped through the window. Marion accepts an invitation from Maurice and they go to a cabaret. Clara and Morgan have a serious quarrel and Morgan is about to choke her when Clara's young blind son shoots and kills him. The police arrive but Clara makes her son keep silent. The fact that he is blind disarms the police. Maurice arrives with Marion stupidly drunk; he wants to go into Marion's room and stay there all night but Clara tries to prevent him from doing so. Maurice, however, knew who had killed Morgan, and by threatening to tell the police, he removes his opposition. Paul is released from jail and goes to Marion. But when he finds her drunk he is shocked, angered and disgusted with her. Morgan's brother, thinking that it was Paul who had killed Morgan, comes to shoot him. When Clara guesses what he was up to, she tells him it was not Paul but Maurice who had killed Morgan. He asks her to send him out. Her opportunity to save Marion, and her son, is there; she informs Maurice that he is wanted outside. Just as Maurice exits, the brother kills him. The police are seeking the murderer. Clara is suspected but she is able to prove an alibi. Soon the police discover the murderer hiding in the cellar, mortally wounded by Maurice before he had dropped dead. Just as he is about to confess to the police, the murderer dies. The guilt of Clara and of her son thus dies with him. Clara is able to bring about a reconciliation between Paul and Marion.

The closing scenes show a new boarder applying for a room and Clara shining up to him, indicating that women cannot change, and that they go on forever in the same way. The plot has been founded on the play by Daniel Rubin; it was directed by Walter Lang.

Not for the family circle. Mostly a men's picture.

"Waterloo Bridge" with Mae Clarke and Kent Douglass

(Universal, September 1; running time, 80 min.)

For dramatic power, the screen has not seen such a picture for a long time. The nearest to it is "A Free Soul," the MGM picture with Norma Shearer. It is so powerful that it will be hardly possible for any one to suppress his emotions in several of the situations. And it does not leave a bad taste either, for the love between the hero and the heroine is so passionate, so real, so genuine, that one hopes and prays that the two will be united. The scenes in which the heroine, who loves the hero desperately, repulses him and tells him to go away and leave her alone, having taken such an attitude because she did not think herself worthy of him, will not be forgotten for a long time by those who will see it. The closing scenes are as powerful: the heroine had left the hero's home quietly, without informing any one that she was leaving. When the hero missed her, he went back to London to find her. He searched everywhere until he at last found her on Waterloo Bridge, just where he had first met her. He takes her in his arms and, telling her that he knows all about her, what she had been, her landlady having given him her whole story, begs her to promise to marry him when he returns from the front, for which he was leaving in a few minute. She at last promises to marry him.

The story deals with a young soldier who had returned from the front to London on a leave of absence. He happens to be passing Waterloo Bridge just as a Zeppelin was raiding the city. The heroine, who had been making her living by "soliciting," happens to be there, too. The hero drags her to safety. This brings them together. She likes the hero and when he follows her to her room she is not adverse to his entering. The heroine feels herself falling in love with him and, considering herself unworthy of him, tries to make him go away by even hurting his feelings. The hero takes it so at heart that she repents and asks him to stay. The following day he returns and by inviting her to the country he leads her to his mother and sister. They invite her to stay. She spends the night there. The hero's mother intimates to her in a friendly and kindly way that she hopes she will not marry her son. The heroine tells her that she loves him, and that she could marry him, but that she will not. She confesses to her what she is and then leaves secretly. The hero follows her to London where he finds her again. After extracting her promise to marry him upon his return from the war front, he goes away.

The plot has been founded on the play by Robert E. Sherwood. James Whale directed it. Under his direction, Mae Clark and Kent Douglass do remarkable acting. In fact, every one of the players does remarkable acting—Doris Lloyd, as a "co-worker" of the heroine; Ethel Griffies, as the landlady, and Frederic Kerr, as the hero's stepfather, who contributes the comedy.

Though it is not for children, "Waterloo Bridge" is a remarkable picture and Carl Laemmle, Jr., who has produced it, should be congratulated for his achievement.

"The Brat" with Sally O'Neill

(Fox, September 20; running time, 66 min.)

A good entertainment, with plentiful comedy and with emotional appeal in many of the situations. Miss O'Neill handles her part with skill; and as she is a diminutive actress she wins the spectator's warm sympathy. The plot has been changed so that the young brother instead of the hero marries the girl; it is a good change.

The heroine, hungry and penniless, eats a meal in an Italian restaurant and, when she is unable to pay for it, is arrested and taken to the Night Court. There she is sentenced to spend several days in jail. The hero, a novelist, seeking local color for his novel at the Night Court, determines that the heroine is just the sort of heroine he was seeking and, paying her fine, takes her to his home. At first she is suspicious of him but soon she gains confidence. She meets the hero's young brother, a fine character, but a wastrel. At first the heroine thinks that she is in love with the hero, but as the days go on she discovers that she loves the hero's young brother. The two young folk eventually marry.

The plot has been founded on the play by Maude Fulton. It was directed by John Ford. Allan Dinehart is the hero; Frank Albertson his brother. Virginia Cherrill, June Collyer, Farrell MacDonald, Albert Gran and others are in the cast.

Good for children and for Sundays.

"Should a Doctor Tell?"

(Regal-First Division, Aug. 21; running time, 52 min.)

Bore some and depressing! The heroine arouses some sympathy, but the story is so slow-moving that the spectator loses interest. There is no comedy relief at any point. There is some suspense in the scene where the hero's father meets the heroine and recognizes her as a former patient of his:—

The hero, a young doctor, has high ideals about women. He falls in love with a young nurse in the hospital. His father is shocked when he meets her for she had been a patient of his at one time when she was in trouble. She explains to the father that she had been tricked into a false marriage and that her child had died. But she refuses to tell the hero of this for fear that she would lose him. The hero's cousin announces her engagement to a young man, a friend of the family. The heroine is shocked when she learns of this for he is none other than the man who had tricked her. She confesses all in the presence of the hero in order to save the cousin. The villain leaves and the hero follows him, and beats him. When he returns he tells the heroine that he loves her just the same and wants to marry her.

The dialogue was written by Edgar Wallace. It was directed by Manning Haynes. The all English cast consists of Basil Gill, Norah Baring, Gladys Jennings, Maurice Evans and others. The sound is poor.

Not suitable for children or for Sunday show.

Finn," for, aside from the fact that it is not half as good as "Tom Sawyer," the price that I might have agreed to pay for it last year would be higher than it would be worth this year, for this reason: According to Government statistics, the dollar this year is worth from twenty to fifty per cent more than it was last year. In other words, a dollar this year will buy anywhere from twenty to fifty per cent more goods than it could buy last year. Accordingly, if I should have agreed to pay for this picture, for instance, fifty dollars, I should not have paid more than thirty-five dollars for it this year, not only because dollars are, as said, worth more this year than they were last year, but because fewer people attend theatres this year than attended them last year; consequently, it will, in my opinion, draw fewer people at the box office. The reason why I have gone into details and have spent extra money in sending out a circular letter to those who may not get this issue in time to act is, first, to show the unfair and unjust act of Paramount, which is trying to take away from you a picture you own, and secondly to give those of you who want it an opportunity to get it. About "Smiling Lieutenant," I feel of course differently; it is one of the few good pictures Paramount made last season and it should help wipe out some of the losses you may have sustained from this program.

THE NATIONAL PROTEST MEETING AT THE ASTOR HOTEL IN THIS CITY ON SEPTEMBER 1 NEEDS YOU

"Aroused by what they feel is a threat to their existence as exhibitors," says a statement issued by the Philadelphia organization, twenty-one theatre organizations throughout the country have agreed to send representatives to the national protest meeting against the sales policy of Metro-Goldwyn-Mayer. . . .

"Spokesmen from the other major film companies have intimated pretty strongly that if Metro succeeds in putting over its 25-30-35% sales plan, the other distributors will demand the same terms next season. The theatre men are pretty generally agreed that few exhibitors can pay 25% and score charges and operate profitably so that the increased demands of Metro are encountering the strongest kind of sales resistance. . . .

"Another problem over which the men of the theatre are all het up and which will come in for some strong denunciation is the score charge. Some definite program for the elimination of this unpopular assessment is promised. . . ."

As said last week, the meeting will be absolutely non-partisan in character. The fact that both Messrs. Abram F. Myers and M. A. Lightman have promised to attend and to use their influence to make the meeting the most successful held by exhibitors for years is the best proof of its non-partisanship.

Come if you can and join your voice with that of others against such and other abuses practiced on exhibitors by some of the producers.

The resentment of the independent exhibitors against the attempt by Metro to lure them into accepting terms that are inimical to their interests is already being felt by this company, for information received by this office proves that everywhere the exhibitors in the main are determined to obtain

films at living terms. It is an inspiring sight, indeed, to see exhibitors, separated by hundreds, and often thousands, of miles act as a unit. There is no private understanding between them; every one of them is acting individually; yet they seem as if they are acting as a unit.

The only way for exhibitors to obtain living conditions is for them to stand by their rights.

Come to the meeting at the Hotel Astor and see for yourself how the exhibitors are bearing up even under a strain. It will be an inspiring sight—worth fully the cost of your attending the meeting.

DECENTRALIZING FOX THEATRES

In the present mess, which the theatre owning producer-distributors have brought upon their heads by their greed to add more and more theatres to their chains, the Fox Film Corporation seems to be the only one that is doing any clear thinking whatever. Having realized that economical conducting of theatres cannot be accomplished by the chain system, it has set upon a policy of either turning them over to independent theatre owners, or of creating small groups of them and placing them under the charge of a general manager, who is to have a greater freedom of action not only in the booking of the films but also in other matters, but at the same time a greater share of responsibility.

That this is the only sane policy is not difficult for any person with an ounce of gray matter to recognize. The old policy has caused grief and heartaches. In Rochester, this state, alone Paramount has had one theatre—the Eastman—closed at a cost of \$184,000 a year in rent. In Detroit the same company has three theatres dark, at a cost the Lord knows. And this, in spite of the fact that the Paramount organization, by the tieups it is able to make with every other distributor, can obtain the choicest product made, and in some cases to have it all, exclusively.

There is more grief in store for the producers unless they divest themselves of their small town and small city theatre holdings, confining themselves to the largest cities, where the personal element is not so great a factor.

Paramount and Warner Bros. should follow the Fox example. It is only thus that the industry will be put on a sane basis.

HARRISON'S REPORTS takes this opportunity to congratulate Harley L. Clarke, and his theatre head, Harry Arthur for the courage of their convictions. Having recognized the impossibility of conducting moving picture theatres on the chain grocery store system, they did not let pride stand in the way; they proceeded to do what common sense dictated they should do.

COURT ACTION AGAINST "PROTECTION"

"It is believed that within a short time," states Mr. Abram F. Myers, in his August 11 Bulletin, "two cases will be instituted in Allied territory to test the legality of protection being imposed in the situations affected in favor of affiliated chain houses and against independent exhibitors."

HARRISON'S REPORTS congratulates the Allied leaders for having decided to take the only means to settle this problem.

HARRISON'S REPORTS

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THE STATUS OF UNDELIVERED PICTURES

In accordance with the provision contained in the contract of every distributor, unless a picture is "generally released" within the life of a contract, the duration of which is specified in each contract, such a picture is excepted and excluded, and the contract holder ceases to have any rights to it unless he gives written notice, not later than thirty days after the life of such contract ends, that he wants such picture or pictures. If the producer makes them within two years from the date of the expiration of the contract, he must deliver them to the contract holder and each contract holder must accept them.

Let it be said that the contract holder, though he has the right, by virtue of this provision, to demand undelivered pictures, he has no right to reject them.

As said in last week's issue, the life of the Paramount contract terminated on July 31, and August 30, was the last day on which a contract holder could have sent a written notice demanding all pictures that were not "generally" released during the 1930-31 season.

Fox failed to deliver any of the three Janet Gaynor pictures it sold you in the 1930-31 season. The life of this company's contract started August 17, and ended August 16. Those who bought Fox contracts last season and want the Gaynor or any other Fox pictures, not produced during that season, have until September 15 to send their written notice.

The Fox Film Corporation will not, of course, deliver the Janet Gaynor pictures to you by merely demanding them because, according to Jimmy Grainger, Miss Gaynor was ill and did not work. The contract provides, of course, for such an emergency—in Clause 13; after enumerating the causes that may cause delay in the performance of the contract for any particular picture or pictures, for which the distributor is excused, it states the following: "However, if such delay and/or disability to perform, caused by reasons as aforesaid, shall continue for a period of three months, either party may cancel this contract with respect to any photoplay, the release or exhibition of which has been so delayed or prevented, by sending notice in writing to that effect any time after the expiration of said three months' period, and thereupon both parties hereto shall be relieved from any damage, claim or cause of action hereunder."

The Fox Film Corporation cannot fortify itself behind this clause to refuse to deliver the Gaynor pictures for the following reasons: (1) It failed to send a notice after the three months' delay; (2) it made one picture with Janet Gaynor during the 1930-31 season, which it is selling among the 1931-32 group; and (3) such a refusal is made ineffective by the First Clause, which gives you the right to demand all pictures "not generally released" between August 17, 1930, and August 16, 1931, by sending, as said, a written notice, not later than thirty days after August 16, 1931, Fox being under an obligation to deliver them if he should make them.

The Fox Film Corporation may attempt, in case of court action on the part of any one of you, to evade responsibility by stating that, since the pictures were sold without story, they cannot be identified and therefore the contract holder cannot know which picture to demand. But the pictures in question can be identified by the star, Janet Gaynor; for these pictures were sold as Gaynors.

As I have already said, it is my opinion that you are entitled to the delivery of three Janet Gaynor pictures, the first three made or to be made this season, provided you comply with the provisions of the First Clause, sending the written notice (by registered mail or by telegraph; if by telegraph, ask for an authenticated copy from the telegraph office). If the Fox Film Corporation should refuse to deliver these pictures to you, then you will have to resort to court proceedings. Your lawyer might even

advise you to sue for an injunction, stopping your competitors from showing any Gaynor pictures until Fox has delivered those it owes you.

The Columbia contract expires October, 1931, and you have until October 31 to send your notice of cancellation. This company has delivered or will deliver all the pictures except the two Stanwycks. It is having much trouble with this star; she is demanding more money than her contract calls for before she will work in another Columbia picture. Columbia has a contract with her for three more pictures. If she should be induced to work out her contract, at no increase in salary, then you should receive at least one of these three, even though you are entitled to two, for Columbia is selling in the 1931-32 group only two, leaving one as an "orphan." But in order for Columbia to be able to deliver this picture to you, it is first necessary to induce Miss Stanwyck to work.

I suggest to those of you who have not yet sent her a letter of protest, to do so at once. She may be reached in care of the Columbia Studios, in Hollywood, California.

The First National Franchise expires September 15, and you have until October 14 to send your notice.

The MGM contract provides that all 1930-31 pictures produced up to August 31, 1932, must be delivered to the contract holder.

The RKO contract stipulates that its life ends August 31, and the contract holder has until September 30 to send in his notice.

The Sono Art-World Wide contract gives one until October to send his notice.

The Tiffany Contract stipulates that, unless the pictures sold to an exhibitor are delivered up to August 31, 1931, then the exhibitor loses all rights to them. I am not a lawyer but I believe that, by the law of equity, Tiffany cannot make you accept any of its pictures after August 31, 1931. You had better consult your lawyer about it.

Incidentally, let me mention the fact that this company's 1931-32 contract contains the same kind of provision. This is possible of abuse, for if Tiffany should happen to make a great picture during the season nothing can stop it from holding it back and then selling it after August 31, 1932, for more money, either to you or to your competitor.

If you intend to buy the Tiffany pictures, I suggest that you insert a provision as follows:

"If any of these pictures are delayed in production, the distributor agrees to deliver them to the exhibitor, no matter when they are released.

"This provision supersedes the provisions in the Second Clause, Paragraph (b)."

Let me add that the Tiffany Franchise is dead by reason of the fact that Tiffany released during the 1930-31 period only seventeen pictures, instead of twenty-six, the minimum number provided for. But it is necessary for each franchise holder to send a notice of cancellation at once, by registered mail; it will take effect sixty days after.

The Universal contract expired August 31, and you have until September 30 to send your written notice.

The Warner contract expires September 15, but it does not provide for a thirty-day grace, nor for the delivery of pictures not "generally released" up to that date: you lose your rights to all the delayed pictures.

What was said of the Tiffany contract applies also to the Warner contract.

I nearly slipped up in calling your attention to your rights in the delayed Paramount pictures. My attention was drawn to it as a result of the controversy with S. R.

(Continued on last page)

"Homicide Squad" with Leo Carrillo, Mary Brian and Noah Beery

(Universal, September 29; time, 69 min.)

A thrilling melodrama, dealing with a famous gangster. The spectator is held in tense suspense in many of the situations. The situation where the son of the Police Captain goes to the lair of the gangsters and poses as a gangster makes one hold his breath. And so do many situations at the dance hall, as well as in the closing scenes, where a young man, sweetheart of the heroine, working together with the police, lures the gangster leader into admitting the commission of a murder. There are shots exchanged between the gangster and the police when the former discovers that he had been surrounded by the latter. There is a great deal of human interest generated by the Captain's love for his son and by his grief when his son is found dead, murdered by the gangsters, and by the sincere and passionate love between Russell Gleason, who had been drawn into gang work against his own will, and Mary Brian:—

The police know that several murders had been committed by the villain, leader of gangsters, but are unable to pin them on him, first, because of the clever way in which he was concealing his crimes, and secondly, because he was able to hire capable lawyers to get him out of trouble. The Police Captain, bent upon getting evidence, sends his son to pose as a famous gangster and, by gaining his confidence, to get the necessary evidence. But the gangster leader, by clever interrogation, finds out that the young man was not a gangster. He has him murdered. Because the young man failed to appear within a given time, the Captain becomes suspicious and orders the raid of the cabaret where the gangsters were making their headquarters. They find the place deserted and the young man dead. He vows vengeance. He is able to get a lead from the heroine, who loved the hero, but who was unaware what he was doing. Through her help, the Captain is eventually able to cause the gangster leader to speak about his crimes. Once he confesses, the hiding police are ready to pounce on him when he becomes aware of their presence and starts shooting. He is shot and killed.

The story is by Henry La Crossit; the direction, by George Melford. Even though the talk is pretty clear, the sound is muffled somewhat, owing to the poor sound-proofing of the studio when the picture was being photographed.

Although it is a gangster picture, it is not vicious, in that it does not glorify the gangster; on the contrary, it shows that he cannot get away with it. But because of the decided sentiment against all gangster pictures, it would be well if the production of them were abandoned for a while.

Not a Sunday picture for small towns. Children may be made nervous to watch it.

"Mother and Son" with Clara Kimball Young

(First Division, Aug. 26; running time, 69 min.)

A fairly interesting program picture of mother love. The human appeal is caused by the heroine's desire to sacrifice all for her son, but her son does not win the respect of the audience, for at a time when his mother needs him most he turns from her, forgetting all she had done for him, and accuses her of being a cheat:—

During the old days when gambling was permissible in the West, the heroine, known as Faro Lil, whose husband had died, ran a gambling house. It was run honestly and legitimately and by the time a law was enacted declaring open gambling illegal she had saved enough money to leave for California with her baby son. By safe investments she had built up a good income and was sending her son through college. After twenty years a law was passed permitting gambling in Reno and her old partner calls on her to join him in running a gambling place. This she refuses to do. But the stock crash comes along and wipes out her entire fortune. She accepts her friend's proposal. Her son, on a vacation from college, comes to Reno with his sweetheart and her father, a wealthy Wall street broker. Her son does not know of her occupation. The girl's father, however, does, and treats her sneeringly, and when he learns that he had lost all his money in the market he rushes to her gambling establishment to recoup his fortune. She plays him herself in the presence of her son, who by this time knows who she is, and he loses. He accuses her of cheating and her son, instead of siding with her, sides with him. The heroine is heartbroken and prepares to leave Reno. The girl's father shoots himself,

but not fatally. He confesses to the son that he had lied. The boy rushes to his mother for forgiveness and they are reconciled.

The story was written by Wellyn Totman. It was directed by John P. McCarthy. In the cast are Bruce Warren, Mildred Golden, John Elliot, Ernest Hilliard and others. The sound is very poor at times.

Not unsuitable for children or for Sunday show.

"The Dreyfus Case"

(Columbia, Aug. 28; running time, 89 min.)

This is an interesting picture and should please intelligent audiences. It has one drawback though—the sound is poor, and at times the talk is unintelligible, putting a strain on the spectator, for there is little action—it is mostly talk.

The story deals with the famous Dreyfus case, in which Dreyfus, an officer in the French army, was erroneously convicted of treason, although he was innocent of the charges made against him. The high officials in the army knew that one of their officers was guilty and just picked on Dreyfus, building up a case against him.

But later when Dreyfus' cause was championed by such men as Clemenceau and Emile Zola, the famous author, and the matter became public talk, the high officials of the army felt that, for the honor of the army, they could not afford to let it be known that they had made such a dreadful mistake. So they plotted, forging letters and lying in order to present even more evidence against the innocent man.

The sorrow and degradation of Dreyfus and his family stirs one's emotions. But the story remains interesting because of the ingenuity used in concocting the horrible plot against him.

Dreyfus is finally released and re-instated, with honors, to his post in the army, much to the joy of his family.

The plot was adapted from a play by Herzog and Reh-fisch. It was directed by F. W. Kraemer and Milton Rosmer. In the all foreign cast are Cedric Hardwicke, Beatrix Thomson, Charles Carson, George Merritt, Leonard Shepherd and others. The performances are excellent.

Children may be bored with it and it is, therefore, doubtful for Sunday show.

"Street Scene" with Sylvia Sidney

(United Artists, Oct. 17; running time, 80 min.)

Excellent for adults. In making this picture, United Artists followed the stage version faithfully and it turned out to be just as powerful a character study. But there is little action, for the entire story takes place on one block, mostly in front of a brown-stone tenement house. The scene is never shifted.

Some of the situations have a strong emotional appeal, especially towards the end when the heroine's father kills her mother when he finds her with her lover.

The heroine arouses much sympathy. She is a fine upright girl, trying to make the best of life. Even though she loves the hero she leaves him so as not to interfere with his career.

The comedy is caused by the gossip of neighbors. But it is not enough to lift the feeling of depression, for the story is a realistic portrayal of life as it is lived in the tenements, with all the misery, pettiness and ugliness of it. It leaves one with a feeling of futility:—

The heroine's father is a hard man, with no trace of sentiment. His wife longs for a little affection and as she receives none from him she becomes intimate with a collector from a milk company. The neighbors all gossip about the affair which make the heroine and her young brother miserable. But when the heroine speaks to her mother about it, she is told by her mother that she must have some affection. One morning, thinking that her husband had gone out of town, she invites her lover up. A short time later her husband arrives home drunk and shoots both of them. He is caught and arrested the next day. The heroine refuses the offer of the hero to go away with her but decides to leave with her brother. She does not want to interfere with the hero's career and tells him they will meet again some day.

The plot was adapted from the stage play by Elmer Rice. It was directed by King Vidor. In the cast are William Collier, Jr., Max Montor, David Landau, Estelle Taylor, Russell Hopton and others. The talk is clear.

Hardly suitable for children or for Sunday show. As a matter of fact, it is more suitable for large cities than for small towns.

"Secrets of a Secretary" with Claudette Colbert

(Paramount, Sept. 5; running time, 75 min.)

Demoralizing and in bad taste; it is a low type subject produced in a high class manner. A young girl (the daughter of the heroine's employer) is shown going to a gigolo's room and brazenly stating that, even though she would marry the English lord, to whom she was engaged, she would still be his. True the heroine arouses some sympathy, but the story is so illogical that some of her actions seem stupid. For instance, why should she take the place of the young girl in the room of the murdered gigolo, when she had always been unkind to her? And as for Georges Metaxa, who takes the part of the gigolo, his foreign accent makes it impossible to understand him at times. The only outstanding thing about the picture is the performances of Claudette Colbert and of Herbert Marshall, a prominent English actor:—

The plot was adapted from a story by Charles Brackett. It was directed by George Abbott. In the cast are Betty Lawford, Mary Boland, Berton Churchill, Averill Harris and others. The talk is clear.

Absolutely unsuitable for children or for Sunday show.

"Guilty Hands" with Lionel Barrymore and Kay Francis

(MGM, Aug. 22; running time, 68 min.)

A good drama for adults. It is different than the usual murder mysteries in which the guilty person is not known. In this case the audience knows Lionel Barrymore is the murderer, having committed the crime in order to prevent the man, a worthless fellow, from marrying his young daughter.

The thrilling part of the story is the manner in which he builds up his alibi. He gives such a magnificent performance that he holds the attention of the audience to the very end. And even the end is effective and uncanny. The muscles in the dead man's fingers contract, thereby pressing against the trigger of the gun which had been placed in his hand by Barrymore, in order to make it appear as a suicide case. The gun discharges and the bullet strikes Barrymore.

Another thrilling situation is where Kay Francis, the dead man's mistress, suspecting the hero, goes to his quarters to investigate. There she finds an automatic phonograph, and next to it a paper figure of a man and some glue. By pasting the figure to the phonograph and having it revolve she makes it throw a shadow on the window which made it appear as if a man were walking back and forth in the room. It is what the hero had done to make it appear as if he were in his room at all times, walking back and forth. This killed his alibi.

The most brilliant bit of acting by Barrymore is when he convinces Kay Francis, that if she gives him away he will pin the blame on her, and shows her how easily he can build up a case against her, acting as a prosecutor.

The tragic part of the story is when the hero's daughter tells him the morning after the murder that she had made up her mind not to marry the man, for he had shown himself to be as bad as her father said he was.

The story was written by Bayard Vellier. It was directed by W. S. VanDyke. In the cast are Madge Evans, William Bakewell, C. Aubrey Smith and others. The talk is clear.

Because of two situations in which the talk is very frank, the picture is unsuitable for children or for Sunday show.

"The Pagan Lady" with Evelyn Brent

(Columbia, Sept. 8; running time, 76 min.)

Immoral, filled with sex from beginning to end; unsuitable for any audience, except, perhaps, for people who go in for that type of entertainment. None of the characters are sympathetic, not even the heroine. She is an immoral woman, on the type of a Sadie Thompson, who tries to win the sympathy of the audience towards the end by her intended sacrifice for a young missionary. The man she lives and is in love with is a bootlegger and a bully, and the fact that he loves her is supposed to make him a sympathetic character; but it does not. All the characters present the worst possible traits—they are either cheats or liars, and behave inhumanly toward each other. Church people may resent the character of the missionary as shown here:

The heroine is picked up in a cafe in Havana by a bootlegger. He takes her to Florida and they live together in a hotel owned by a friend of his. While he is away on

one of his bootleg jaunts, she becomes interested in a guest of the hotel, a young missionary, who is suffering because of repression insisted upon by his uncle, also a missionary, who is training him for the profession. The young man falls in love with the heroine. One day they swim to an island and while resting there a storm comes up. They remain on the island all night. Her lover returns and when he does not find her at the hotel he demands an explanation. They tell him where she is. He is ready to kill the missionary when he returns with the heroine, but when she tells him she loves the boy and is going to marry him he lets them go. She does this in order to save the boy from her lover's wrath. She still loves the bootlegger. On the way to the train the heroine and the missionary stop before a church. When she sees the longing look in his eyes she releases him and tells him to go back to his profession. Her lover, in the meantime, had heard that she really did not love the boy. He rushes to the station just in time to prevent her from boarding the train. He promises to marry her and give up bootlegging. They are reconciled.

The plot was adapted from the stage play by William Du Bois. It was directed by John Francis Dillon. In the cast are Conrad Nagel, Charles Bickford, Lucille Gleason, Roland Young, William Farnum and others. The talk is clear.

Absolutely unsuitable for children or for Sunday show.

EDITOR'S NOTE: This picture has turned out just as predicted in the *Forecaster*.

"East of Borneo" with Rose Hobart and Charles Bickford

(Universal, September 15; time, 75½ min.)

This picture holds one in tense suspense from the beginning to the end, by reason of the fact that the danger to the life of the heroine is ever present. This danger comes, not only from human beings, but also from animals, for the action is supposed to unfold in a wild Asiatic country, where monkeys, gorillas, lions, tigers, crocodiles and other man-eating animals are in abundance. A great deal of the picture has, in fact, been photographed in Asia, Universal having sent an expedition there. For this reason, most of the wild animal scenes are authentic. The scenes that show the heroine in the clutches of the Asiatic prince, having gone East of Borneo in search of her husband, whom she loved, but who had misjudged her acts years previously and had deserted her, are suspenseful in the extreme. So are the scenes of the attempted escape of her and of the hero. The explosion of the volcano, with the lava flowing, carrying along everything that stands in its way, is realistic in the extreme. The picture is somewhat like "Trader Horn," with the difference that its drama is tenser even though the animal scenes in "Trader Horn" are more interesting.

The story deals with a heroine who goes from England to a remote Asiatic principality, East of Borneo, in search of her husband (hero), a doctor, who, having suspected her of infidelity, had deserted her and gone there to forget. He became a physician to the Prince ruler. She finds him. But she is an unwelcome guest, as far as the hero is concerned; but not as far as the Prince, for her beauty had fascinated him. After much sulking and indifference showing on the part of the hero, he realizes the danger the heroine is in and makes an effort to save her by escape. But the watchful eye of the Prince is too keen for them and they are caught by the natives and brought back to him. The Prince decides to take the lives of both and tells the heroine that he will give her husband a chance to escape. Knowing that he was to send him to sure death, the heroine leads him to believe that she will surrender to him. He believes her and prepares for a big dinner. This gives the heroine a chance to shoot him, wounding him dangerously. The hero is asked to extract the bullet, but he agrees to do so only if he will promise to send his wife out of the country unharmed. This the Prince is compelled to do. Just as he had performed the operation successfully the volcano erupts, wrecking everything, and sending down streams of lava. The Prince is killed, but the hero and the heroine succeed in escaping.

The story is by Dale Van Every; the direction, by George Melford. Miss Hobart and Mr. Bickford act well. George Renavent takes the part of the Prince artistically.

Though the Prince casts lascivious eyes on the heroine, nothing takes place that might make the picture unsuitable for Sunday show, or for children, except that sensitive children will be made nervous by the fearful animal scenes.

Kent on "Smiling Lieutenant" and "Huckleberry Finn." But I discovered the oversight in time to write an article about it. To those who were not to get the paper on time to read it, I sent a form letter, to some by plain first class mail, but to those in the farthest states by air mail.

In connection with this, Mr. Lester Martin, Secretary of Allied Theatre Owners of Iowa and of Nebraska, has written me as follows:

"When you start after a proposition you certainly follow it through to the finish.

"Your letter of the 24th about 'Huckleberry Finn' and 'Smiling Lieutenant' is bound to get you a lot of comment from exhibitors throughout the United States.

"More power to you!"

Other exhibitors have thanked me for calling their attention to this matter, which they would have overlooked had I not sent them the special letter.

I am happy that I was able to be of additional service to the exhibitors.

ABOUT "AN AMERICAN TRAGEDY"

In every business, the manufacturer makes it a point to ascertain the desires of the consumer so as to manufacture his product in accordance with his wishes; it is the customer that he tries to please and not himself, for when the customer feels satisfied the sales increase, and so do his profits.

In the moving picture business, the opposite seems to be true; not only do some manufacturers fail to ascertain the sentiment of the consumer, but whenever such sentiment becomes known to them they disregard it entirely.

One case in point is "An American Tragedy," produced by Paramount. When the announcement was made by Paramount that it bought the rights to the Dreiser book, strong protests were registered by Women's Clubs and by other organizations. Resolutions were passed condemning the intention of Paramount to make a picture out of it. But Paramount did not heed their protests.

The picture is a failure as an entertainment. And it will help drive many people away from picture theatres. Who wants to see a scoundrel seduce a girl and then murder her in order to be free to marry another girl? The scene that shows the hero planning the crime and later carrying it out is the most dastardly ever seen in pictures. It is horrible and will leave many a parent in a nightmare. It is most cruel and inhuman to see this young scoundrel swimming away and leaving the girl to drown.

Some reviewers have praised the court room scenes. It is true, they are strong scenes—they hold one in suspense. But since the able lawyer defends a scoundrel, a cold-blooded murderer, the effect is negative—there is no appeal to the emotions of sympathy.

Before making up your mind to book this picture, bear in mind that you may have the active hostility of:

The Federation of Women's Clubs.

The Parent Teachers Associations.

The Better Film Organizations.

The Y. M. C. A.'s.

The Knights of Columbus and possibly all other fraternal organizations.

All educational organizations.

All the church organizations.

Every parent.

Can you afford to displease all these people? Remember that most of these organizations inform their members of whatever unworthy and demoralizing pictures are offered to the public.

If you are so situated that you cannot avoid booking the Paramount program, regardless of the poor showing it made last year and its poor possibilities, according to the FORECASTER, this year, then make up your mind to pay for "An American Tragedy" and lay it on the shelf. It will pay you in the end.

THE PROTEST MEETING AT THE HOTEL ASTOR AGAINST MGM'S UNREASONABLE SALES POLICY

The conference of representative exhibitors from different parts of the United States to protest against the Metro-Goldwyn-Mayer unreasonable sales policy by which the exhibitors are asked to play Metro pictures at 25-30-35% of the gross receipts, against the score charge, and against the holding back of pictures by the distributors, selling them again at higher prices, either to the same exhibitors or to their competitors, took place at the Hotel Astor Tuesday, September 1, in accordance with the announcement.

I have attended many exhibitor conferences but I dare say that this one was the most business-like conference that I have ever attended. And naturally so, for the object of those who proposed this conference was not to tear down, but to build up—to prove to MGM and to the others that unreasonable sales terms create an unhealthy condition, not only for the exhibitors, but also for the distributors themselves.

Mr. Walter Vincent, an operator of a substantial number of high-class theatres in Pennsylvania and in Virginia, was requested to act as chairman and the meeting was conducted with decorum.

It had been decided at the preliminary meeting of the sponsors, held at the Hotel Astor the night before, to invite, as a matter of fairness, Mr. Nicholas Schenck, of Metro-Goldwyn-Mayer, to state his position, disregarding inspired trade press statements to the effect that MGM would not do this, that, or the other thing.

Mr. Schenck was invited, but Mr. Vincent, who undertook to make the invitation, was told by Mr. Schenck that he was leaving town within an hour and could not attend, but that he would be glad to send Felix Feist in his place. Mr. Vincent offered no objection.

Mr. Feist appeared and although he declined to offer any encouragement that his company would modify its sales policy, he did say that MGM did not want to see any exhibitor go out of business and that if an exhibitor could prove that the contract terms were harsh he would be glad to make proper adjustments. The opinion of those present was that Mr. Feist's speech was, from the point of view of the exhibitors collectively, altogether unsatisfactory.

The conference appointed a Continuing Committee to pursue the matter further with the hope of convincing the Metro-Goldwyn-Mayer organization that its sales terms will prove ruinous to the independent exhibitors, and that they are in no mood to submit to them, the committee's instructions being, in case of failure, to report to the organizations represented and to all independent exhibitors through the trade press of its failure, leaving further action to the individual exhibitors themselves. This was well put by Mr. Charles L. O'Reilly, President of Theatre Owners Chamber of Commerce, who was host to the exhibitor leaders and to the conference itself.

The matter of score charges came up for discussion and all those present agreed that such a charge was but an additional film rental. The Committee was instructed to take up also this matter.

Almost every organization was represented at that meeting. Mr. M. A. Lightman was present representing Motion Picture Theatre Owners of America. Herman Blum, of Baltimore, was delegated by Mr. Abram F. Myers, President and General Counsel, to represent Allied States. It was his intention to be present but matters came up that made his presence in Washington necessary. He expressed his regrets to the sponsors of the meeting by telegram and letter, but wholeheartedly endorsed the matters that were to be taken up.

The psychological effect of Mr. Feist's suggestions as to his willingness to grant an adjustment to any exhibitor who could prove that he was entitled to it will be discussed in next week's issue.

"FOREIGNOMANIA"

There has been noticed lately a tendency on the part of the producers in Hollywood to go wild over foreign actors whose native tongue is not English. It seems as if each producer has made a "discovery" of a Valentino or of some other past celebrity, giving them star parts.

The whole thing seems to be nothing but a "Foreignomania," a "disease," so to speak, the kind that leaves nothing but wasted dollars in its wake.

Some producers on the Coast do not seem to realize that acting ability alone is not enough, in these days of talking pictures, to put a part over; the actor's ability to express emotion must be supplemented by talking ability, ability to enunciate the words properly, so as to give them the proper dramatic effect.

We can hardly expect the Coast people to display better sense; but why can't the Home Offices put thumbs down on such useless and highly expensive excursions into their treasuries? There are thousands of American boys and girls among whom they can choose. Why use for prominent parts actors that are not fitted, either by education, rearing or temperament, for such parts, particularly when the risk is so great? After all they must remember that they cannot keep on milking the industry with foolish expensive experiments; the gold lode will eventually "peter" out.

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No. 37

FURTHER COMMENT ON THE PARAMOUNT PICTURES "HUCKLEBERRY FINN" AND "SMILING LIEUTENANT"

An exhibitor of Illinois has written me as follows:

"We have read with considerable interest your article regarding 'Huckleberry Finn' in your last issue of HARRISON'S REPORTS but fail to find any Clause 19 in our Paramount contract. . . ."

The receipt of this letter made me go to my file; I discovered that Paramount had two different forms for the "Group S-2" contracts: In the one, there was Clause 19, as stated in the editorial that was printed in the August 29 issue; in the other, there was no such clause. But under the heading,

SCHEDULE DESCRIPTION OF PHOTOPlays GROUP S-2

there is the following provision:

"There are licensed for exhibition hereunder all of the Distributor's Group S-2 Sound Photoplays of feature length, not to exceed seventy (70), which shall be generally released by the Distributor for distribution to motion picture theatres in the United States during the year commencing August 1, 1930 and ending July 31, 1931, except the photoplays entitled "WITH BYRD AT THE SOUTH POLE," "FOLLOW THRU," "QUEEN HIGH," "HONEYMOON LANE" and photoplays starring Harold Lloyd, Moran and Mack. The Distributor may distribute and license the exhibition of any and all such photoplays when and where desired by it, and no rights whatsoever are granted hereunder the Exhibitor thereto."

This clause is more specific than Clause 19, contained in the other form, for it states that Paramount has sold you in the Group S-2 seventy pictures, which they are under a contractual obligation to deliver to all those of you who signed a contract of this form, except for causes enumerated in the Twelfth Clause, which shall be discussed further on.

Just following this clause, there is a blank space, headed by the following wording: "For the license to exhibit each of said photoplays, the Exhibitor shall pay to the Distributor the following:" This space is not large enough to make it possible for the salesman to write out the titles of all the seventy pictures, and I assume that the pictures were described only by groups.

The point I wish to make is this: Since these seventy pictures were sold to those of you who have this form of contract without description, we must naturally look into the Paramount printed matter, issued in the beginning of the 1930-31 season, to find out what seventy pictures they meant when they tried to induce you to sign the contract.

Looking into the Paramount trade paper advertisements (*Motion Picture News*, of May 24, 1930), we find that, in the group announced, there is also "Huckleberry Finn," with the following statement:

"Paramount produced clean-ups for theatres in the silent versions of Tom Sawyer and Huckleberry Finn. Now with bigger and better productions, perfect casts and the added magic of talk, box office records are bound to tumble!"

"Everybody wants to hear the fascinating story of 'Huck' and 'Tom' and 'Becky' and the gang and the 'Duke' and the rest of the immortal characters. Life on the old Mississippi of steamboat days. 'Huck' a runaway on a raft. The rescue of 'Jim', the slave. 'Huck' attending his own 'funeral.' All of the unforgettable Mark Twain Lore."

"Huckleberry Finn" was listed also in the 1930-31 Work Sheet, as number 3053.

It is my opinion that those of you who hold this form of

contract can force Paramount, not only to deliver "Huckleberry Finn," but also to complete the number of pictures they sold you; you may demand all those pictures sold in the 1931-32 group that were produced prior to July 31, 1931. The Twelfth Clause, discussion of which was promised in the beginning of this editorial, does not contain anything that would give Paramount the right to refuse delivery of these pictures. It reads as follows:

"In case the Distributor shall be delayed in or prevented from the performance of this contract with respect to any photoplay because of strikes, fires, insurrection, acts of God, the public enemy, public calamity, Court orders, censor rulings, delays of any common carrier, or the United States Postal authorities, delays in production or failure of the producers of any such photoplay to make or deliver them to the Distributor or of any star or other performer to appear therein in time for delivery as herein provided. . . ." None of these things has happened. Paramount cannot even assert "delays in production," for, since most pictures were sold without stories or even titles, you may demand any of the pictures produced during your picture year, which ended July 31. The only time they might assert such a delay would be if the pictures were sold with stories.

In reference to "Smiling Lieutenant," the rights of those of you who have signed a contract form discussed in this editorial are the same as the rights of those who signed the contract form discussed in the August 29 issue, not only because the picture has been produced during the 1930-31 season, but also because it was included in the Work Sheet, as a Lubitsch-Chevalier production. There is nothing in the road show clause that would give them the right to withhold it either, for the wording of it is the same as the wording of the clause contained in the other form.

When any distributor refuses to deliver to you a picture which you think you are entitled to, my advice to you is to follow one of these two courses of action:

(1) You may enter a suit, demanding delivery of the picture, as a preliminary step applying for an injunction to prevent your competitor from showing it, using the RKO Pathe case in New York City as a basis. In this case, Judge Valente, of the Supreme Court, Part 2, in this city, enjoined RKO Pathe from delivering the Pathe star pictures to any other theatre, until it first delivered them to those exhibitors who had these stars under contract from old Pathe.

(2) You may enter a complaint with the Federal Trade Commission on the ground that non-delivery of pictures contracted for is an unfair trade practice. If the Commission should sustain your complaint, you might use the decree in court proceedings in an effort to collect damages.

Your lawyer will advise you which of these courses you should pursue.

AGAIN ABOUT THE TIFFANY FRANCHISE

In a recent issue of HARRISON'S REPORTS it was stated that, since Tiffany has violated the terms of the franchise by releasing during the 1930-31 season only seventeen pictures, instead of twenty-six, which is the minimum number provided for, an exhibitor has the right to avail himself of the cancellation provision and cancel the franchise, by giving his notice in writing.

Some Tiffany exchanges have disputed these facts and many exhibitors have written me for additional information.

There is no additional information needed as far as an exhibitor's right to cancel the franchise is concerned; he has the right to do so, regardless of how the Tiffany ex-changemen may feel.

As said in that article, the exhibitor must give a sixty-day cancellation notice. The question now is, how many of the pictures he has to play after sending such a notice.

(Continued on last page)

"Personal Maid" with Nancy Carroll*(Paramount, Sept. 12; running time, 72 min.)*

Only fair. Although certain situations are humorous and have human appeal, the story drags because the action is slow, made more so by the rather listless performance of the cast. It is long drawn out and by the time it is half way through it becomes tiresome. The heroine is an appealing character and has the sympathy of the audience, but it is not sufficient to hold the spectator's interest. The chief trouble lies in the fact that Paramount has tried to stretch program material into feature length:—

The heroine, tired of her poor surroundings, and anxious to mingle with wealthy people who have fine manners, becomes a personal maid. Her mistress is frantic when she receives a telegram from her son (hero) saying that he had been expelled from Yale and was coming home. Fearing the wrath of her father-in-law, who had control of the family fortune, she sends the heroine down to the station to meet him and from there to take him to her sister's home in Virginia. The hero is charmed by the heroine's beauty and offers no resistance. During the journey he tries to make love to her. She wins his respect by resisting him. During the night he takes whatever money she has and leaves the train without her knowledge. However, he leaves her a diamond ring that is worth more than the amount of money he took. She is forced to go back and is interviewed by the grandfather who knew the whole story. He tells her he is going to have the hero arrested for forging his name to a check. The heroine sells him the ring and deposits enough money to cover the check. Tired of the whole family and with plenty of money in her pocket from the proceeds of the sale of the ring she plays the grand lady for a week. But the old man threatens her in a subtle way with exposure unless she comes back. Once back he asks her to marry his grandson but she refuses. But when the hero returns home and begs for forgiveness, telling her he had a job and was willing to work, she forgives him and they are united.

The plot was adapted from the novel by Grace Perkins. It was directed by Monta Bell. In the cast are Pat O'Brien, Gene Raymond, Hugh O'Connell, Mary Boland and others. The talk is clear.

Not unsuitable for children and for Sunday show.

"Night Life in Reno" with Virginia Valli
(First Division, Aug. 26; running time, 58½ min.)

An ordinary program picture, revolving around night life in the divorce colony. None of the characters arouse sympathy. First the husband flirts with a young girl and is found in her apartment by his wife. Then the wife becomes one of the gay runarounds of the divorce colony, encouraging the attentions of one of the men living there, pending the culmination of his divorce. She goes to his apartment late at night, knowing the type of man he is, and encourages his attentions, later resenting his taking advantage of the encouragement. She comes to her senses when she becomes involved in the murder of this man:—

The heroine finds her husband in the apartment of her girl friend. She leaves him and goes to Reno for a divorce. Repentent, he follows her and pleads with her to drop the action, but she refuses. She becomes a member of the fast set of Reno. The

particular man she had been running around with arranges a party with her and her girl friend at which he has invited her husband, not knowing their relationship. Later in the evening she goes to this man's apartment and when he becomes too friendly she telephones her husband to come and get her but he refuses. She manages to escape. The jealous wife of her admirer enters his apartment after the heroine leaves and kills him. The heroine is held for the murder. Her husband, in order to save her, "confesses" that it was he who killed the man. But the real murderer finally confesses. This brings about a reconciliation between the heroine and her husband and they go back home together.

The story was written by Arthur Hoerl; it was directed by Raymond Cannon. In the cast are Virginia Valli, Jameson Thomas, Dorothy Christy, Arthur Housman and others. The talk is fairly clear.

Not suitable for children or for Sunday show.

"The Bargain" with Lewis Stone*(First National, Sept. 5; running time, 67 min.)*

Fairly interesting. There is some human appeal. The hero has the sympathy of the audience, for although he had always wanted to be an artist he put the needs of his wife and child before his own wishes and engaged in the soap business, which he had always detested.

The heroine is an appealing character. As she realized that her husband loved his art, although he loved her, too, she insists that he leave business for a year and indulge his artistic inclinations.

There is a good deal of humor throughout caused by the witticisms of Charles Butterworth, as a friend of the hero, and by the put-on airs of Una Merkel, who is the maid of the household and who desires to be a lady, especially after posing as a model for the hero's portrait of a lady:—

The hero is happy to be able to send his son to Paris to continue his studies in architecture. He feels that all his lost dreams of art will be realized by his son. He is unhappy and keenly disappointed when the boy tells him he is not going to Europe, but instead is going to enter business in order to marry. The heroine, realizing his keen disappointment, insists that he leave business for a year and paint. He finally agrees to this and starts a portrait using their maid as his model. After a few months of happiness the portrait is finished. He receives a shock, however, when he learns that his savings had been wiped out by a market crash and realizes he must sell the portrait. He is especially unhappy when he learns that his son's sweetheart had decided not to marry the boy because she did not want to stand in the way of his career, since he could not afford to send the boy away. But the situation is solved when his old employer buys the portrait for an advertising campaign and takes him back as chief publicity director. He is thus enabled to see his boy marry and send him with his wife to Europe.

The plot was adapted from the Harvard prize play, "You and I," by Phillip Barry. It was directed by Robert Milton. In the cast are Doris Kenyon, Evelyn Knapp, John Darrow and others. The talk is clear.

NOTE: This picture was sold as "Fame." It has turned out exactly as predicted in the *Forecaster*.

Suitable for children and for Sunday show. But it is a picture chiefly for high class custom; the rank and file may be bored with it.

"This Modern Age" with Joan Crawford
(MGM., Aug. 29; running time, 67 min.)

Entertaining. The sex part of the picture, which refers to the heroine's mother being supported by a man with whom she had been having an affair, is handled in a delicate manner and is not offensive. Some of the situations have a strong emotional appeal, as for instance, when the heroine's mother is willing to sacrifice herself and give up her daughter's love and respect in order to make things easier for the heroine to marry the hero. The heroine, not realizing her mother's motive, is heart-broken and parts from her mother in anger and contempt:—

The heroine's mother had been living apart from her husband for many years, during which time she had not been permitted to see their daughter (the heroine). Her husband dies and she receives a cable from her daughter that she intends to pay her a visit. She is unhappy at this because she does not want her to know the kind of a life she had been living and that the home she had been living in was supplied by her lover. Mother and daughter are very happy to be together, especially since the heroine is not aware of the circumstances. One of her mother's friends falls in love with the heroine, but she treats him as a good friend. While out driving with him, they meet with an accident and they are helped by the hero, who had been out driving. Hero and heroine fall in love at first sight. He comes from an aristocratic family. He is disturbed when he overhears a conversation between the heroine's mother and her lover. He insists that the heroine leave her mother and tells her the reason why. She sends him away and pleads with her mother to change her way of living. They move into a small apartment. The mother realizes she stands in the way of her daughter's happiness and tells her she is going back to her lover. The heroine is heart-broken and calls on her old friend to take her away. The hero learns about the mother's motive and finds the heroine in time to prevent her from doing anything foolish. She is happy to have regained her mother and sweetheart.

The plot was adapted from the story by Mildred Cram. It was directed by Nicholas Grinde. In the cast are Pauline Frederick, Neil Hamilton, Monroe Owsley, Hobart Bosworth and others. The talk is clear.

Although the sex situations have been handled delicately, it is hardly a suitable picture for children or for Sunday show.

"Montana Kid" with Bill Cody
(First Division, Sept. 8; running time, 58 min.)

A fair western picture. The story varies from the usual western, but the action is not so fast. There is no thrilling horseback riding of the sort that is enjoyed by the followers of this type of stories. There is some suspense, however, caused by the hero's taking the law into his own hands in order to avenge the death of his pal and to recover the ranch which rightfully belonged to his pal's young son:—

The hero and his pal, while waiting for the arrival of the latter's son, take a few drinks. His pal becomes drunk and sits down to gamble with the villain, losing seven hundred dollars. Not having the cash with him, he asks for an I.O.U., so that he might sign it. Instead, the villain hands him a deed and, not knowing what it was, he signs it. He later remember that he forgot to fill in the amount

due and when he asks for the I.O.U. back the villain shoots him. The hero takes the boy in his care, and they live on the ranch. Six months after the death of his pal, the hero learns of the deed and is forced to leave the ranch with the boy. He knows that his pal had been cheated and sets out to right matters. He holds up the villain's men on various occasions taking large sums of money from them, until he has thirty-five thousand dollars with which to buy back the ranch. The villain, after giving him the deed, realizes that he had been tricked and attempts to shoot him, but the young boy, who had followed the hero, steps in front of him and receives the shot. He takes the boy to the heroine, niece of the Marshal, and begs her to care for him. He tells her the complete story, and she has faith in him. He eventually kills the villain and everything is adjusted to the satisfaction of the Marshal. He is united with the heroine.

The story was written and directed by Harry Frazer. In the cast are Andy Shufford, Doris Hill, W. L. Thorne and John Elliott. The talk is clear. Not unsuitable for children or for Sundays.

SMALL TOWNS AND PERCENTAGE BUYING

An exhibitor from a small town in a Southern state has informed me that he can obtain fair percentage terms from a company and asks me if he should sign a contract of this kind.

The thing that every exhibitor in a small town has to take into consideration is this: When he signs a percentage contract, the exchange has to send a man to check up the receipts. It costs about ten dollars a day in addition to railroad fare. The entire cost is not less than fifteen dollars a day.

In making up the terms, the exchange has to demand a percentage high enough to cover also this cost. In other words, the exhibitor himself has to stand this cost.

The receipts from the average picture in small towns are not high enough to take care of such unnecessary cost.

If the exhibitor could save this money he could make some profit; but he cannot make much profit when he has to stand such a waste.

I have been always opposed to percentage deals on the ground that, since the greed of some distributors cannot be curbed by such a method of selling pictures, the exhibitor will be in a worse position than under the flat rental system. The MGM case is the proof of it; they started with certain terms last year and they have made them harsher this year. The Lord knows what they will demand of you next year if you give in this time.

If percentage is bad for big towns, it is "death" for towns with fewer than twenty-five thousand inhabitants, because, as said, of the cost for the checker. It is a waste that could be saved by buying pictures on a flat rental basis. You may break this rule only on the very biggest of the pictures.

Small town exhibitors are under no compulsion to sign contracts on a percentage basis; for if one company will not sell them its product other companies will. In fact, an exhibitor in such towns should choose the best of each company's product.

Let no small town exhibitor fear that he will be unable to buy pictures on such a basis; there are many exhibitors who are doing it and there is no reason why all should not do it. The companies need every dollar in sight.

According to Clause 2, the franchise year starts August 15 and ends August 15; the franchise holder will, therefore, be compelled to play all the pictures released between August 15, 1930, and August 15, 1931. The schedule supplied me by the Tiffany Home office indicates that the last picture released within the franchise year was "Alias the Bad Man," its release date being July 15; "The Arizona Terror" and "South of Santa Fe," released on September 1 and 15 respectively, as well as the "more to come," have been or will be released outside the 1930-31 franchise year, and therefore you are not, if you are a franchise holder, under an obligation to play them. Nor are you compelled to play pictures of the 1931-32 season, such as "Women Go On Forever," "A Monster Kills," "Morals for Women," "Left Over Ladies," and others.

The number of pictures Tiffany released between August 15, 1930, and August 15, 1931, are as said seventeen; they are the following:

"Land of Missing Men," "Extravagance," "Headin' North," "The Third Alarm," "She Got What She Wanted," "Fighting Thru," "The Command Performance," "Caught Cheating," "The Sunrise Trail," "Aloha," "The Single Sin," "Drums of Jeopardy," "The Ridin' Fool," "Hell Bound," "The Two Gun Man," "Salvation Nell," and "Alias the Bad Man."

Because Tiffany is a small concern and needs your help, it was my intention to recommend to those of you who have a franchise and want to cancel it to be generous toward it and to come to some kind of understanding whereby you may continue playing the franchise pictures, provided you could get satisfactory terms from the Exchange; but the act of the new Tiffany administration of taking "Hell Bound" away from those who had bought it under a contract, by juggling its production number and shifting the release date, makes such a recommendation on my part out of the question, for by such an act they have demonstrated that they will not hesitate to take advantage of you when it is to their profit to do so.

Let me sum up again your rights in this question: If you have given a sixty-day cancellation notice, you must play all the franchise pictures released during the franchise year 1930-31, provided Tiffany can deliver these pictures to you within sixty days from the day you sent your cancellation notice. You are under no obligation to play 1931-32 releases.

Remember that you are not compelled to cancel the franchise; if you want to retain it, you may do so.

METRO "BREAKS"!

Did the meeting at the Hotel Astor on September 1 to protest against the MGM sales policy bring any results? I should say it did! Read these letters and you will know. The one comes from Indiana, and the other from Texas. The names of the senders are naturally suppressed.

"My dear Mr. Harrison:

"I made a trip recently up into the North End of this State calling on a few exhibitor friends, mainly to see a new house opened by a friend of mine. (He is served out of Chicago while I am at the Indianapolis end.)

"While there, the Metro policy was discussed.

"This exhibitor has bought Metro product and said he has not a percentage clause in his contract.

"I doubted this, as I know that Indianapolis is not selling that way; but I saw the contract and they were sold flat.

"All of these exhibitors are getting such a deal out of Chicago and two salesmen admitted to me that this is the case with other distributors out of Chicago. They were both Indianapolis men, but neither is connected with Metro.

"So you see that they are not giving the same break in all territories; they are selling to suit the situation."

The Texas letter reads as follows:

"Dear Mr. Harrison:

"I have been reading with interest your article on Metro-Goldwyn Sales Policy and think that you are entirely correct. Their salesmen called on me today, which is the third trip to this territory, and offered me the following:

"Eighteen pictures at 20%; 18 at 25%; and 12 at 30%. First \$2.50 taken set aside for score charge. . . ."

The psychological effect of the meeting has been "tremendous"; the MGM executives, when they saw front line stories in the newspapers, realized that they cannot fight public opinion. As a result, they seem to have given orders to their sales forces to accept from exhibitors any kind of deal they can get. Bob Lynch, of the Philadelphia office, admitted to the exhibitors there that he is selling some exhibitors on a flat rental basis.

The exhibitors of Maryland, Michigan, of Indiana, of Iowa and Nebraska, of Cleveland, Ohio, and of many other

zones have taught MGM a lesson they will not forget so easily. In Maryland only two contracts have been sold; in Cleveland only one; in Detroit only 19 out of more than one hundred and fifty prospects. In other territories there have been similar conditions.

Just as an exhibitor put it at the Hotel Astor meeting: the exhibitors can force a company to change its policy any time they want to.

WANTED: AN EXPRESSION OF YOUR SENTIMENTS

Mr. A. D. Hecox, President of New York State Publishers Association, has invited me to make an address on sponsored advertising to the convention of his association, which will be held on the 18th and 19th of this month, at Lake George, this state. I have naturally accepted the invitation, because I consider it an honor to be invited by such an organization; it is a recognition of the little work that I have done in driving sponsored advertising off the screen.

You know, I am sure, that I have had a controversy with Nicholas M. Schenck, President of Metro-Goldwyn-Mayer and of Loew's Inc., about "tie-up" and "atmospheric" advertising, that is, advertising used for "tie-up" purposes, and for adding "realism" to the picture. He feels that advertising in the picture rented to you for showing to the public as entertainment at an admission price is harmful when it is paid for, but that it is harmless and perfectly legitimate when it is not paid for, whereas I feel that any kind of advertising included in the pictures you buy for entertainment is unethical and unmoral, in that it is an imposition on the American public.

You are aware, I believe, of the sentiment of the newspaper people in this matter; you have had an opportunity to know of it from the articles that appeared in this paper during the sponsored screen advertising fight.

Nicholas Schenck, in his last letter to me, made a statement to the effect that you do not object to such advertising.

I know, of course, that this is contrary to the facts. It is possible, however, that some newspaper people have conceived the idea that you are in favor of such advertising, and as I am to meet with members of this profession and have an opportunity to give them correct information I wish you send me a letter at once clearly stating your sentiments in the matter.

Since there is not very much time left, I wish you send me your letter at once; I want to have with me as many letters as possible so as to disprove Schenck's assertion.

THE NAVY DEPARTMENT PROTESTS AGAINST ILLEGAL USE OF THE UNIFORM IN PICTURES

Ernest Lee Jahncke, Acting Chief of the Bureau of Navigation, Navy Department, at Washington, has made an official protest against "the occasional illegal use of the uniform of the United States Navy and the Marine Corps in depicting naval characters and scenes in motion picture plays."

The protest is occasioned by certain scenes in the Columbia picture, "Fifty Fathoms Deep," and Mr. Jahncke has sent me a copy of his letter of protest to Mr. Joe Brandt, President of Columbia. It follows:

"Dear Sir:

"The United States Navy Recruiting Bureau recently received a request to assist in giving publicity to a Columbia Pictures' production entitled 'Fifty Fathoms Deep.'

"Upon viewing this film it is found to contain certain features which tend to reflect discredit upon the United States Navy. The objectionable scenes are those depicting enlisted men of the Navy and the Marine Corps in bar-room and dance hall brawls.

"This apparent use of the uniform to create 'atmosphere' for brawls and low dive scenes tends to bring discredit upon the Service and particularly does it react unfavorably against the Department's efforts to recruit the best available material from the young men of the Country.

"It is therefore requested that these objectionable scenes be eliminated from this particular picture and that any future use of the uniform of the United States Navy and the Marine Corps be restricted to lawful purposes.

"Information regarding your action in this matter is requested."

The Navy Department official has also made a protest to the Hays organization. I received a copy also of this.

HARRISON'S REPORTS is glad to give space to this matter in the hope that any producers who have been guilty of such a practice will see the light and stop reflecting discredit upon the Navy of their country.

HARRISON'S REPORTS

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A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

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Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, SEPTEMBER 19, 1931

No. 38

The Remarkable Accuracy of the "Forecaster"

Although the majority of the books or plays announced for production in the 1931-32 season have not yet been put into pictures, enough of them have been produced to prove beyond any doubt the remarkable success the *Forecaster* has made in its first year, and to demonstrate the great value of this service, not only to the theatre owners, but to every other member of the motion picture industry. When the exhibitors come to realize how accurately the *Forecaster* can judge books or plays before they are put into pictures, they will force the producers to adopt changes in choosing picture material.

The following books or plays treated by the *Forecaster* have so far been produced:

Columbia

"The Pagan Lady": This has been predicted by the *Forecaster* one hundred per cent accurately. It is a poor picture.

First National

"The Bargain" (the original title of it was "Fame"): Prediction one hundred per cent. The picture is fair, suitable for high-brows; the rank and file may be bored with it.

"Five Star Final": One hundred per cent as predicted. "Considered as straight melodrama," the *Forecaster* said, "there is no denying the emotional appeal of 'Five Star Final.' But the story is so depressing . . . that drastic changes have to be made . . . the thrills are of an intensely morbid nature." The picture has turned out a great melodrama, but of an extremely morbid nature. It will, however, in the opinion of this paper, draw large crowds from among the masses. It is making a hit in this city.

"The Last Flight": The *Forecaster* prediction was one hundred per cent. It is a plotless picture, interesting for a while, but it grows tiresome.

Fox

"The Bad Girl": This material was condemned in the *Forecaster* but the picture has turned out excellent. The book plot, however, was changed considerably. The *Forecaster* said that the book could not be filmed without great changes.

"Merely Mary Ann": The *Forecaster* proclaimed this excellent picture material, but the picture has turned out slow and tiresome. It was mishandled at the studio.

"The Brat": Prediction one hundred per cent. It is a very good picture.

"Young As You Feel": The picture has not turned out exactly as predicted, but it is good enough to class it as an accurate prediction.

"The Spider": This one, too, has turned out close enough as predicted to class it as an accurate prediction. The picture hasn't the novelty of the play, but by lavish expenditure of money the Fox organization has succeeded in making it a fairly good mystery thriller, of the program grade.

Metro-Goldwyn-Mayer

"The Squaw Man": Accurate prediction—good average picture. "The story is," the *Forecaster* said, "out of style now and the best that can be hoped for is a fairly interesting Western, but not the kind that would set the world afire."

"The Guardsman": The accuracy of the *Forecaster* review in this instance is almost uncanny, for the picture has turned out just exactly as it was predicted—excellent for a limited number of picture-goers, the high-brows, but dull and tiresome for those of the rank and file. In the smaller cities and in towns it will, I dare say, fall "flat." It is too long-drawn out. The comedy is brilliant, but there isn't enough of it. And what there is of it will appeal chiefly to cultured picture-goers.

Paramount-Publix

"An American Tragedy": This may well be described as "The Paramount Tragedy"; for that is exactly what it is. In this city, it is failing to make a stir, even though the Criterion has only six hundred seats; no one finds it difficult to obtain seats any time one wants to. Prediction, one hundred per cent.

"Huckleberry Finn": It has not turned out as good as the *Forecaster* predicted.

"Personal Maid": It has not turned out as good as predicted in the *Forecaster*.

"Daughters of the Dragon": Not exactly as good as predicted in the *Forecaster*, but close enough to class it as an accurate prediction. A pretty good melodrama.

"Silence": Accurate one hundred per cent—a good picture.

"Murder by the Clock": One hundred per cent accurate—an excellent melodrama.

To this list may be added "Stepdaughters of the War," production of which has been abandoned by Paramount; the book was condemned in the *Forecaster*.

RKO Pathe

"Rebound": One hundred per cent accurate—a fair picture, suitable for high-brows.

"Common Law": Although the *Forecaster* predicted that it would make an excellent picture, because the material lends itself for such a picture, "Common Law" has turned out worse than mediocre. Pathe undertook to make changes in the Chambers novel and "killed" it. Without Miss Bennett, this picture would have died a "horrible" box-office death.

RKO

"Friends and Lovers" (reviewed in the *Forecaster* as "The Sphinx Has Spoken"): I have not yet reviewed this picture, but I have received reliable information to the effect that it has turned out just exactly as it was predicted in the *Forecaster*—poor. The RKO executives had great hopes for this picture; they expected it to turn out one of the outstanding productions of the season. Only persons unversed in picture production could have conceived such an idea.

United Artists

"Street Scene": Nearly as predicted in the *Forecaster*. It has turned out an excellent production, but it is morbid. "Conceding, in view of its record (as a play), that 'Street Scene' is a drama of unusual power and tremendous emotional appeal," the *Forecaster* said, "there is still grave reason for doubting whether it will prove a box office success when translated to the screen. Its characters, male and female, young and old, are all miserable people, discontented and hopeless. They live in a sordid atmosphere, most of them sick with baffled desires. . . . Nobody achieves happiness in this blackly realistic study of tenement life. . . ." In the *Forecaster* review it was conceded that the play was a great box office success. The picture is turning out one of the box office successes of the new season, but it is as morbid and as depressing as described in the *Forecaster*. How it will be received outside the big cities is a question.

No other United Artists picture has been produced yet, but it would not be amiss to mention here that production of "Queer People" has been abandoned definitely. The *Forecaster* said that it would not make a good picture. And any one who has read the book cannot help forming the same opinion.

Universal

"Waterloo Bridge": As predicted in the *Forecaster*—excellent.

(Continued on last page)

"Five Star Final" with Edward G. Robinson

(First National, Sept. 25; running time, 89 min.)

An excellent newspaper melodrama, with exceptionally fine performances by the entire cast. It is more exciting than "The Front Page." It is soul-stirring, suspenseful, filled with action, and some humor. It is a tirade against the crudeness and callousness of the tabloid newspapers, which cater to the filthy-minded illiterates of the country.

The spectator will find it difficult to keep back the tears during some of the situations. The situation where the heroine's mother commits suicide and the father sends the heroine out of the house so that she may not find out about it is heart-rending. He tells her they will join her at the church where she was to be married. When she leaves, he too, kills himself.

Another powerful situation is where the heroine confronts the newspaper men who were responsible for her parent's death. She upbraids them and demands to know why they killed her parents.

This and other situations are highly tragical and leaves one with an intense feeling of rage against the prying, snooping picture papers which sacrifice lives to build up circulation.

The story revolves around a tabloid newspaper that seeks to build up its circulation. They decide to do this in a sensational manner, by raking up a twenty year old case in which a woman had murdered the man who had betrayed her. This woman was now living peacefully with the man she had married after she had been acquitted. He knew about her past, but her daughter did not. As a matter of fact the girl believed that the man her mother was married to was her father. The girl is engaged to marry the son of a wealthy family. The mother, fearing the disgrace will ruin her child's happiness, commits suicide. Her husband does likewise. The daughter is heart-broken. Her fiancé's parents demand that he give the girl up but he refuses despite the fact that he will be disinherited. The girl makes an attempt to shoot the newspaper men responsible for the tragedy but she is stopped in time by her sweetheart who tells the men that if they ever mention his sweetheart's name in their filthy paper that he will kill them. In the meantime, the managing editor of the tabloid paper, sickened by the whole mess and detesting the principles of the paper, resigns.

The plot was adapted from the stage play by Louis Weitzenkorn, and directed by Mervyn LeRoy. In the cast are Marian Marsh, H. B. Warner, Anthony Bushell, George E. Stone, Frances Starr, Ona Munson, Boris Karloff and others. The talk is clear.

Not suitable for children or for Sunday show because of the coarse language used throughout and because of the general atmosphere.

"I Like Your Nerve" with Douglas Fairbanks, Jr.

(First National, Sept. 12; running time, 68 min.)

A moderately amusing comedy. The humor is caused by the ingenious way in which the hero contrives to meet the heroine, and by the trick he uses to procure enough money to give to her step-father, thereby receiving the step-father's consent to his marriage with the heroine. There is not much human interest but there is a certain breeziness about the picture that keeps the interest alive:—

The heroine, step-daughter of a Minister of Finance, is engaged to a wealthy old man. She was forced into this engagement by her step-father in order that he might procure money from her fiancé to make up a deficit of \$200,000 in the treasury, which he had taken for his own use. The hero, while out driving his car, catches a glimpse of her in her car. He immediately falls in love, later forcing an introduction by putting glass in the road thereby blowing out all the tires in her car, and forcing her to accept his invitation to ride in his car. She falls in love with him also. But she tells him that she must marry the wealthy old man. The hero finds out the reason why and is indignant. He overhears a plot by the step-father and the girl's fiancé to stage a fake kidnapping plot and thus keep her out of the hero's way until the marriage. He joins the kidnappers and when they arrive at their destined place he fights the men off and takes the heroine away. He writes a note demanding \$200,

000 for her release. The girl's fiancé pays this and the hero in turn gives it to the step-father who now does not need the wealthy old man. And so he consents to the heroine's marriage with the hero, despite the protestations of her former fiancé.

The plot was adapted from a story by Roland Pertwee, and directed by William McGann. In the cast are Loretta Young, Claude Allister, Andre Cheron, Henry Kolker, and others. The talk is clear.

Suitable for children and for Sunday show.

"Sundown Trail" with Tom Keen

(RKO Pathe, Aug. 28; running time, 53 min.)

An excellent western melodrama. The action is not only fast, but also holds one in tense suspense. Almost every second of the life of the hero is put in danger by some incident or episode, but he always succeeds in extricating himself from it. The presence of the villain, who accompanies the heroine, acts as an ever present danger to the heroine as well as to the hero. The situation where the hero is shown chased by the outlaws so as to take away from him the gold he had secreted and which they failed to find in the stage when they held it up is thrilling in the extreme:—

A young woman from the East goes West to take charge of Lazy B ranch she had inherited. She is accompanied by her lawyer. The hero is managing the ranch but the heroine listens to her lawyer's bad advice and discharges him. The Fargo agent is about to ship gold and fearing a hold up asks the hero's help. The hero puts flour in the stage and hides the gold in his own tallyho. The holdup takes place but the villains find nothing. Suspecting the hero, they go after him. He wrecks the tallyho and, hiding behind it, defends the gold. He reaches town safely. The heroine had recognized the hero's pal among those who had held up the stage and accuses the hero with ulterior motives. The hero so believed in his pal's innocence that he sets out to prove the heroine wrong. He succeeds. It comes to light that the young man had been tricked into taking part in the holdup. He proves his innocence to the heroine by bringing help to the hero and to her when they were attacked by the villains.

The plot has been based on a story by Robert F. Hill, the man who has directed the picture. Tom Keen, the hero, does good work. Marion Shilling is the heroine, and Nick Stuart the pal. The talk is clear.

Good for children and for Sundays.

"Branded" with Buck Jones

(Columbia, June 15; running time, 61 min.)

A good western melodrama, with fast action and with considerable human interest. There is some comedy, too, provoked by John Oscar, who takes the part of a Swede. In addition to provoking comedy, he sings a few songs with skill; he has an excellent voice. The ending is somewhat bad; a criminal is presented somewhat as a hero. Even the hero is shown grieving for his death. This criminal had held up a stage; but he heroically confesses before dying from the mortal wound he had received in the shooting fray, clearing the hero:—

The hero, while headed for a ranch he had inherited, comes upon a holdup of a stage. He is too far to catch the outlaw. While collecting the spilled mail to take it to town, the sheriff with his posse arrive and arrest him and his pal as the guilty men. They soon escape from the jail and reach the ranch. There he meets the heroine, owner of the neighboring ranch, but she is very hostile to him because she will not release a parcel of his land so that she might use it as a way to her ranch. There is bad blood between the heroine's foreman and the hero. The sheriff from the neighboring county arrives to arrest the hero and his pal. The villains, when they hear that a price had been set for their capture dead or alive, ask to be permitted to arrest them. The heroine, who had overheard the outlaws planning the hero's death, rushes to town and brings the sheriff and his men just in time to stop the shooting. The man who had held up the stage, and who had been befriended by the hero, is shot and mortally wounded. Before dying he confesses, thus clearing the hero.

The story is by Randall Faye; the direction, by D. Ross Lederman. Ethel Kenyon is the heroine, Wallace McDonald the holdup man. The talk is very clear.

Children should enjoy it.

"My Sin" with Tallulah Bankhead and Fredric March

(Paramount, October 3; running time, 76 min.)

This picture has the same drawback as that of other recent Paramount pictures—it is slow-moving and becomes tiresome. It has some human interest, and the heroine arouses sympathy because of the fact that she is confronted with her past thereby losing the man she thought she loved, but she is constantly grieving and moping and feeling as if life no longer holds a charm for her. And people just now are not in a mood to tolerate such a depressing state of mind. Furthermore the theme is an old one:—

The heroine is a hostess at a dive in Havana. The hero, a former lawyer having lost his self respect, is a habitual drunkard and a frequent patron at this dive. The heroine has been trying to elude the man who had tricked her into a false marriage, following her wherever she went and demanding money of her. He finds her again in Havana and during a scuffle for her revolver, it goes off killing him. She is arrested. The district lawyer refuses to take her case. But the hero takes it and sobers up enough to try it and win freedom for the heroine. A wealthy business man who had heard him try the case offers him a position, which he accepts. He receives \$500 in advance and stakes the heroine to half of it so that she might go to New York and start life over again, even changing her name. They both become successful. She is engaged to a young man of a wealthy family. The hero is in love with her and when he finally arrives in New York to see her is discouraged when he finds she is engaged to some one else. He begs her to tell her fiancé of her past but she refuses. At a dinner with her fiancé and his mother, the hero's employer is a guest. He recognizes her and she is forced to tell the truth. She leaves her sweetheart, telling him that the whole thing was a mistake. The hero in the meantime had left the city. She realizes later that it is the hero she really loves. He returns, and they are united.

The plot was adapted from the story by Fred Jackson. It was directed by George Abbott. In the cast are Harry Davenport, Scott Kolk, Anne Sutherland and others. At times the talk is smothered and difficult to understand.

Not suitable for children or for Sunday show.

"The Mystery of Life"

(Universal, August 3; running time, 72 min.)

This is not drama; it is an illustrated lecture on evolution, interpreted by Clarence Darrow, the famous criminal lawyer who defended Professor Scopes at his trial in Dayton, Tennessee, for teaching evolution to high school students in violation of the Tennessee anti-evolution law. But it is interesting to the point of being fascinating. The material was arranged with the cooperation of Dr. H. M. Parshley, Professor of Zoology in Smith College. It is similar to the series of articles that are now appearing in *Popular Science*.

The picture opens showing the two seated in Mr. Darrow's library and talking. Mr. Darrow, after giving a short account of how he happened to become interested in the Scopes trial, and stating his reasons for having assumed the defense, asks Professor Parshley questions. The picture then fades into illustrations, tending to prove the origin of man. It makes a comparison of the skeleton structures of different animals and of fish with the structure of man, proving scientifically, to those who want to be convinced, a common origin. It starts first with the protoplasm, or the original living organism, and shows how it developed into higher forms. Fossil and rock strata are brought in as a proof that millions of years ago there existed different forms of life, the present forms of life having evolved from them. There are shown the leaves of extinct plants imprinted in rock; and so are skeletons of extinct animals.

The microscopic life, too, is interesting—the division of amoeba from one into two cells, shown in microscopic pictures, should prove enlightening to those who have not had the opportunity of higher education.

One of the most interesting parts of the picture is the comparison of the skeletons of man and ape; the similarity is striking. The implication is that, though man may not have descended from the monkey, the two forms have a common ancestry, each following a different development.

According to Universal, the picture is drawing big crowds in the big city theatres where it has so far been shown. It is possible that it will draw big crowds also in such small towns as are not ultra-religious. The exhibitor

had better watch the success it is making in his territory to enable him to determine whether it will prove suitable for his custom or not.

"The Guardsman" With Lynn Fontanne and Alfred Lunt

(MGM, released Oct. 3; running time, 83 min.)

Excellent produced, but it is not a picture for the masses; it may appeal only to a limited number. Though the comedy is brilliant, there is very little of it, and as MGM has added more scenes than there were in the play without adding any interest, the picture becomes boring after a while.

The plot is that of an actor who is so jealous of his wife that he proceeds to test her fidelity by masquerading as a Russian guardsman. She does not discover the masquerading, and accepts his attentions. All the while, however, the husband prayed that she will not surrender to him. The husband eventually makes his identity known; the wife, however, insists that she had recognized him. The picture ends with the two still quarreling.

The picture has been taken from the play of the same name, with the same stars, who appeared in the Theatre Guild production. Lynn Fontanne photographs very bad; the camera shows her very old. Alfred Lunt is not a rage as a picture actor, whatever his popularity has been on the stage. Roland Young and Zasu Pitts appear in the supporting cast.

The picture should appeal only to a limited number among cultured people.

NOTE: Those who subscribe to the *Forecaster* will find the picture described in the *Forecaster* review with unbelievable accuracy. The following is an extract from it; it is the paragraph under "The Editor's Opinion":

"The probabilities are that MGM will make a good high comedy out of this, of the light sort. Whether, however, it will have a box office appeal, that is a different matter. The selling of new stars to picture audiences has proved very difficult. It is seldom that a player, even though famous on the stage, makes a hit with picture patrons in his first picture. He must have two or three stories with deep human appeal before he will find a place in the hearts of the majority of the picture-goers. 'The Guardsman' is a quiet, subtle, and humorous story of the gentle, rather than of the rough, style; therefore, not much may be expected from it.

"Appeal: To cultured picture-goers. Children may be bored with it. Not a picture for the masses. The stars may be known in the big cities, but it is doubtful if they mean much to small town audiences."

Richard Watts, Jr., film critic of the *New York Tribune*, who is considered one of the foremost newspaper film critics, makes the following comment:

"It would be unfair to Alfred Lunt and Miss Lynn Fontanne to say that they added to the dignity of the motion picture by appearing in a screen version of their early comedy. . . . There is a certain insouciant mockery about the film edition of the 'Guardsman' which makes it admirable entertainment. On the whole, though, it is far from exceptional as a motion picture . . . there is nothing about its pictorial qualities to make it worthy of excessive commendation. . . ."

The opinion prevails that it will not last very long in New York, even with excessive papering and plastering and newspaper advertising.

Because of the theme, it can hardly be classed as a Sunday picture for small towns, even though it has been handled delicately.

LOOK UP THE LAW ON MISLEADING ADVERTISING

Every state has a law that covers cases of misleading advertising. When a distributor advertises a picture as being in a particular group he offers and the exhibitor buys the entire group, such exhibitor may enter a formal complaint with his district attorney should the distributor refuse to deliver a picture of that group, if it is produced. If the advertising was sent through the mails, he may make a complaint to the post office authorities.

Have your lawyer look up the law on misleading advertising, and the post office regulations on the same subject. You will then be in a position to know what action you should take in cases of this kind.

Of the twenty-two pictures so far produced, the *Forecaster* has judged accurately seventeen: "The Pagan Lady," "The Bargain," "Five Star Final," "The Last Flight," "The Brat," "Young As You Feel," "The Spider," "The Squaw Man," "The Guardsman," "An American Tragedy," "Daughter of the Dragon," "Silence," "Murder by the Clock," "Rebound," "Friends and Lovers," "Street Scene," and "Waterloo Bridge." Of the remaining five, "Merely Mary Ann," "Huckleberry Finn," "Personal Maid" and "Common Law" failed to turn out as good as predicted, and only one turned out better—"The Bad Girl."

If one should add to the seventeen pictures the four whose material was praised by the *Forecaster*, the percentage of accurate predictions is twenty-one to one. But even without adding these, seventeen absolute "bull's eyes" out of twenty-two books or plays, or an accuracy of eighty per cent, is a record that will be envied by every producer of pictures, for hardly any of them can assert that he has reached such a percentage. Most of them have fallen below the fifty per cent mark.

To say that I am pleased with the results is only a mild expression, when you bear in mind that the *Forecaster* idea was conceived and executed within the period of one month. During that time, an organization had to be set up, a system had to be adopted, and an effort made to win the exhibitors over to the idea. The thought of interesting the local organizations was developed subsequently; it won immediate support from Mr. H. M. Richey of Michigan, Mr. Lewen Pizor of Philadelphia, of Lester Martin of Iowa and of Nebraska, of Sidney Samuelson of New Jersey, of Herman Blum of Maryland, and of other organizations.

When the exhibitors come to realize that they can depend on the opinions rendered by the *Forecaster*, every one of them will subscribe to this service to analyze and study the pictures offered by a particular producer before signing the contract.

If I have done no more for the subscribers of this service than to warn them about the quality of "An American Tragedy," "Stepdaughters of the War," "Queer People," and "Wife to Hugo," I have done enough. But with an eighty per cent accuracy, the subscribers will receive more than their money's worth.

Those who have not yet bought their product should subscribe to *The Harrison Forecaster* at once; they should save the cost of the subscription many times over.

DO THE PARAMOUNT EXECUTIVES KNOW THEIR OWN CONTRACT?

It seems as if some of the Paramount executives and employees are not familiar with the meaning of all the provisions in their contract. That is what one gathers from the replies they make to those exhibitors who demand delivery of "Smiling Lieutenant" and of "Huckleberry Finn." This is not surprising; most clauses in it have been inherited from the contract form that was composed by the Hays organization. That form was ill-written, for many of its clauses were obscure, having been written so perhaps with a view to mystifying the exhibitors and thus making them helpless when it came to applying its provisions. And because few other persons outside the Hays men knew the contract thoroughly, it is evident that some of the Paramount executives are finding themselves in the position of many exhibitors—unable to understand all its provisions.

The replies made by the Paramount branch managers to the exhibitors are worded somewhat as follows:

"This is in answer to your telegram (or letter, as the case may be) of August — wherein you notify us that you expect delivery of THE SMILING LIEUTENANT and HUCKLEBERRY FINN under contracts previously entered into with us by you dated —.

"Under these contracts entered into between you and us for our 1930-31 product you purchased the right to exhibit such pictures as were generally released by us for exhibition during the year between August 1st, 1930, and ending July 31st, 1931. You are therefore entitled to all of those Paramount pictures which Paramount released during the aforesaid period.

"However, THE SMILING LIEUTENANT and HUCKLEBERRY FINN were not released during this period and consequently they are not available under our contracts which we have with you."

Because of the fact that the phraseology of these letters is about the same I assume that the answer represents the sentiments of the Paramount Home Office; it is manifest that some one at the Home Office wrote a form letter and sent it to the branch managers, suggesting to them to frame their replies on that pattern.

This matter has been treated so thoroughly in the issues

of August 29 and of September 12 that I think there is hardly an exhibitor in the United States but knows exactly what the Paramount contract means, and what his rights in these two pictures are. But the form letter the exchanges are sending to the exhibitors is at such variance with the facts that I am led to believe that some Paramount executives do not understand the meaning of the "generally released" clause; therefore, I have decided once more to dwell upon this subject, with the hope that this additional work will not fail to enlighten these executives, and, in fact, every Paramount employee.

Since there are, as said, two forms of "Group S-2" contracts, it is necessary that we discuss each form separately. Let us first take up the form that contains a Nineteenth Clause, known as a "PICTURES NOT GENERALLY RELEASED" Clause. This Clause reads as follows:

"If any one or more of said photoplays excepting the photoplays which may be 'roadshown,' shall not be generally released by the Distributor for distribution in the United States during the period beginning August 1, 1930 and ending July 31, 1931, each such photoplay shall be excluded from this license unless the Exhibitor shall give written notice to the Distributor not later than thirty days after the last mentioned date that the Exhibitor elects to exhibit hereunder all such photoplays. If written notice of such election be given as aforesaid, the Distributor shall deliver and the Exhibitor shall exhibit each such photoplay when available for exhibition hereunder excepting that any thereof not so generally released' within two years after last mentioned date shall be also excepted and excluded from this license. . . ."

The meaning of this clause was adequately explained in the August 29 issue. It takes into consideration that some of the pictures described in the schedule may not be released during the contract year beginning August 1, 1930, and ending July 31, 1931. If any of them are released after July 31, 1931, then the exhibitor must, if he wants them, send a written notice, within thirty days after July 31, 1931, that he "elects" to have them. In such an event, Paramount has no way out but to deliver them, and the contract holder has no way out but to accept them. This clause seems to have no other possible meaning. Consequently, Paramount must deliver "Huckleberry Finn" to all those who sent their notice in accordance with the provisions of this clause.

In reference to "Smiling Lieutenant," which is a road show picture, Paramount has no way out but to deliver it, for a roadshow picture can under no circumstances be "excluded," by reason of the fact that the road show clause reads as follows: "If any one or more of said photoplays excepting photoplays which may be roadshown, shall not be released . . . during the period . . . ending July 31, 1931. . . ." In other words, the "exclusion" provision does not cover road show pictures, which are subject to the provisions of the road show clause; these Paramount must deliver as soon as it has ceased road showing them, irrespective of whether it has released them previously or subsequently to July 31.

The other form was fully discussed in last week's issue.

AGAIN ABOUT PERCENTAGE

Last week I spoke about the inadvisability of percentage contracts in small towns, because the profits go to defray the expenses of the checker.

In addition to this evil, there is another, more serious: the checker naturally has to stand at the door to take the tickets and to see that none except those who are entitled to may enter the theatre during the performance.

The presence of a stranger at the door collecting tickets proves embarrassing to the exhibitor, for many persons are led to believe that the exhibitor cannot be trusted by the film companies. This is naturally a reflection upon the exhibitor's character, the kind that he should not tolerate.

The fact that the exhibitor's receipts are checked up would not be so apparent if a local man were employed for such work; but this is inadvisable, for it has been known that when a local man was employed the entire town knew all about the exhibitor's business affairs the following day. Such a gossip has had serious consequences for some exhibitors, because the local people, ignorant of the fact that every dollar taken in at the box office was not profit, became a prey to same theatre promotion scheme with disastrous consequences, not only for the exhibitor, but also for a large number of the investors, usually town folk.

My advice to exhibitors in small towns is to sign no percentage contracts. Let them pay a fair price for the product but let such price be a straight rental. They may abandon such a policy and accept a percentage contract from a film company only if they can induce such a company to agree to reimburse them for their losses on the so-called "clucks."

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No. 40

WHAT THE PROTEST MEETING AT THE HOTEL ASTOR ACCOMPLISHED

The protest meeting at the Hotel Astor, held on September 1, may not have accomplished direct results, but it has accomplished indirect results. For instance, it brought to light that MGM is not adhering to the percentage policy everywhere but is guided in accordance with an exhibitor's circumstances. If an exhibitor is unfortunate enough to have his theatre in a highly competitive locality, he is forced to accept any terms MGM wants to impose upon him; if the competition is not keen, MGM accepts the exhibitor terms most of the time. It is only where the exhibitor is weak that they stand by their percentage policy in localities where the competition is not keen.

The front-page newspaper publicity given to this meeting has had a great psychological effect on the MGM executives; for if there is one factor the producers fear it is the public. And the public became highly interested in that meeting as a result of the newspaper articles that treated the matter.

The MGM executives demand exorbitant terms for their pictures; the overhead expense of this company is so great that they must demand such terms. Otherwise they could not meet the \$150,000, \$350,000, and \$500,000 a year salaries. It has been stated that the expense added to each picture before the cameraman starts "shooting" is about \$170,000. Do you see, then, why MGM should demand such terms? But that is no reason why you should grant their demands; you must take into consideration your ability to pay under the prevailing business conditions. Let MGM cut down its unreasonable and unwise salaries.

One other thing the Hotel Astor Protest Meeting accomplished is to bring to the attention of the industry vividly the unfair, unethical, and unreasonable score charge, so predisposing the industry's mind as to compel the producers to eliminate it in time. Some companies right now are not strict on this charge; they ask it, but when they cannot get it they do not insist upon it.

In reference to the score charge, the Continuing Committee, consisting of Messrs. Walter Vincent (Chairman), M. A. Lightman, Charles L. O'Reilly and Lewen Pizor, has issued the following statement, dated September 21:

"The Continuing Committee of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, met in the office of the Chairman, Friday, September 18th. There were present Mr. M. A. Lightman, Mr. Charles L. O'Reilly, Mr. Lewen Pizor and Mr. Walter Vincent.

"Many of the problems that confront the theatre owner were discussed and in particular the score charge for sound pictures. The members of the Committee were unanimous in the opinion that this charge is an evil that was fastened upon the Exhibitors at the beginning of the sound picture era because of a lack of understanding on the part of both Producers and Exhibitors as to the necessity therefore. It was resolved that it is high time this evil was abolished. To that end the Chairman was authorized to communicate with all Motion Picture Producers and Distributors and request them that immediately all score charges on pictures played on percentage be eliminated, and that where contracts have been made including score charges, Producers and Distributors voluntarily revise the contract.

"The Committee is convinced that, whereas all score charges are unfair, the score charge on pictures played on percentage is the greater evil, in view of the fact that under the percentage arrangement the Producer-Distributor and the Theatre Owner establish a partnership, and, therefore, neither partner should, after the terms of such partnership have been established, except an edge not contemplated under the terms of the contract.

"The Committee authorized the Chairman to say to the Producers that they are not unmindful of the community of interests that exists between Theatre Owner and the Motion Picture Producer, and that any action they may take will be based upon their appreciation of the spirit of fair play."

Not only should the score charge be eliminated when pictures are played on a percentage basis; the distributor should furnish a complete show. He should supply the short subjects necessary to make the program the required length. It is only fair that he should do so.

MGM "SPYING" ON FLAT RENTAL ACCOUNTS

Two exhibitors have informed me that, though they have bought their pictures from Metro-Goldwyn-Mayer on a flat rental basis, on the nights they showed this company's pictures, they detected MGM representatives stationed across the street and checking up the number of people that went into the theatre.

It is not unethical or unfair for a company to use detectives to check up the receipts when the exhibitor plays its pictures on a percentage basis; but when it resorts to such an act on pictures rented to the exhibitors on a flat rental basis it is entirely unjustified.

"The Spirit of Notre Dame" with Lew Ayres
(*Universal, Oct. 13; running time, 78½ min.*)

A powerful football drama. The scene in which the coach of Notre Dame is seen receiving over the telephone the sad news that the injuries one of the players of the football team received during the play brought on pneumonia, and that his life was in danger, will wet the eyes of every spectator. The joy of the team later on when the news is passed to them by the coach that the sick had passed the crisis and that he was on his way to recovery will bring corresponding joy to all who will see this picture. Though the story revolves mostly around football playing, which does not interest women so much, "The Spirit of Notre Dame" is an exception, for aside from the fact that it has real dramatic merit the picture has been dedicated to Knute Rockne, the late Notre Dame coach, who had done so much to install the football spirit into the Notre Dame students and cause the football team to win many victories. He commanded the love and respect of the majority of the people in the United States. J. Farrell McDonald, impersonates him in the picture; and he does so successfully to an unbelievable degree. There are thrills in the closing scenes, where Lew Ayres, who had been barred from the play by the coach for committing an unsportsmanlike act, is permitted, when the Notre Dame team is about to lose the game to the Army, to play, bringing about victory. There is only a slight touch of a love affair, the main play being devoted to football.

Don Miller, Elmer Layden, Jim Crowley, and Harry Stuhldreher, known as "The Four Horsemen," Franc Carideo, William Bakewell, Andy Dovine, Harry Barrie, Nat Pendleton, Sally Blane, Adam Walsh, Bucky O'Connor, John Law, Moon Mullins, Art McManmon, Al Howard and John O'Brien assist Mr. McDonald and Mr. Ayres. While all do good work, that of Mr. McDonald stands out.

Children as well adults will enjoy it. Excellent Sunday show.

"Penrod and Sam"

(*First National, Oct. 3; running time, 71 min.*)

This picture will be enjoyed more by children than by adults. It lacks the simplicity that made "Tom Sawyer" and "Skippy" such enjoyable pictures, for here the children take on too many airs and mannerisms and are too precocious to be thoroughly enjoyed by the grownups.

Another trouble is that the children are not of the lovable type such as they are, for instance, in "Skippy." They are too malicious and their pranks are vicious occasionally. For instance, disliking one of the boys, and being forced by Penrod's father to take this boy into their secret association, they give vent to their hatred when they initiate him; they pound him, throw him down cellar steps and end up by putting tar in his hair. These acts are not shown but they are implied and later confessed to. Such a situation might have a bad moral effect on children.

But there are several scenes that are appealing and effective, some with humor and some with pathos. For instance, one of the humorous scenes is where Penrod neglected to do his homework, which consisted in writing a letter to some friend, telling him about anything that was of interest. This was for his English period, to be read in school. In the morning, frantic at not having done his homework, he looks into his sister's room and

notices her putting under her blotter a letter that she had written. When she leaves the room, he takes the letter. Called on to read his letter in class, he is mortified to find that it is a love note.

One of the most pathetic scenes is where Penrod's dog is killed and Penrod mourns over his loss.

The plot was adapted from the story by Booth Tarkington. It was directed by William Beaudine. In the cast are Leon Janney, Junior Coghlan, Matt Moore, Dorothy Peterson, Zasu Pitts, and others. The talk is clear.

Its suitability for children and for Sunday show depends on the kind of audience.

"Riders of the Purple Sage" with George O'Brien

(*Fox, October 18; running time, 57 min.*)

This was made twice before as a silent picture, but it turns out to be more effective in sound. The story is thin but the action is fast, and there is much human interest. In addition, the scenic background is magnificent; there are in it some of the most beautiful outdoor shots seen in a long while. There is performed some excellent horseback riding, especially by Mr. O'Brien. In one situation he is shown rushing after a herd of cattle that had stampeded after being rustled. He rides at a furious pace and finally gets to the front of the herd. He tackles one of the steers, the leader, forcing it to turn around, in that way making the rest of the herd do likewise. There is suspense throughout, as the hero is constantly in danger. His kindness to the heroine wins the spectator's sympathy for him, and there is human interest in their relationship:—

The hero arrives at the heroine's ranch to inquire about his sister who had lived there for a time. The heroine tells him that she is dead and that her child had been kidnapped. But she refuses to divulge the name of the man who had brought his sister there for the reason that she disliked bloodshed. The villain, who was the Judge of the court, and who had imposed his own law in the country, was taking away property from their rightful owners and was attempting to gain possession of the heroine's ranch. The hero finds his niece and sends her out of the country with the man she loves. He later discovers that the villain was the man who had brought about his sister's disgrace and death. He denounces him and then kills him. Chased by the villain's men, he leaves with the heroine, who loves him, and her adopted child, never to return again. He blocks the passageway by toppling over a huge rock, causing a landslide, thereby blocking the path from his pursuers.

The plot was adapted from the story by Zane Grey. In the cast are Margueritte Churchill, Noah Berry, Yvonne Pelletier, James Todd and others. The talk is clear.

Suitable for children and for Sunday show.

"Captivation"

(*Capital Films, Sept. 25; running time, 63½ min.*)

Mediocre. The story is so long drawn out that it becomes boring. In addition, the dialogue is unintelligible for at least half of the picture. At times the photography is blurred. The heroine arouses very little sympathy. She forces herself on the hero and then resents his attitude towards her. There is some humor caused by the heroine's maid and the skipper of the yacht:—

The heroine, having gambled away her money,

is broke and has not enough money to pay her hotel bill. She decides to ask a friend of hers for a loan and goes to his yacht. Not finding him there she decides to wait. The hero, in the meantime, anxious to get away from women who were constantly chasing him because of his fame as an author, had taken possession of the yacht. It was lent to him by the owner so that he might sail away some place by himself. He is annoyed to find the heroine on board and requests her to leave. Finding out who he was she decides to stay and teach him a lesson for belittling women. She refuses to leave. He has the yacht turned back and when they reach port she still refuses to leave. Some people board the yacht to greet the hero, knowing he was aboard. She tells them he is her husband. He forces her to go through with what he calls a second ceremony in front of these people. The people finally leave and they set sail again. They eventually learn to love each other.

The plot was adapted from a story by Edgar Middleton. It was directed by John Harvel. In the all English cast are Conway Tearle, Betty Stockfeld, Violet Vanbrugh, Robert Farquharson and others. The talk is poor.

Because of two suggestive scenes it is unsuitable for children and for Sunday show.

"A Dangerous Affair" with Jack Holt and Ralph Graves

(Columbia, September 20; running time, 71 min.)

A hair raiser. It is a mystery melodrama, with every known device to hold the spectator in breathless suspense—trap doors, mysterious murders and disappearances, screams and bony arms protruding from behind half-closed doors, grabbing unsuspecting victims by the throat, with the final unraveling of the mystery. There is, of course, some comedy, but most of the action holds one out of breath.

The story revolves around a lonely house where the Randolphs had gathered to hear the terms of the will to the Randolph millions. The lawyer is found murdered and the hero, a Police Lieutenant, helped by his pal, sets out to unravel the mystery. He eventually succeeds.

The story is by Howard J. Green; the direction, by Edward J. Sedgwick. Jack Holt is the hero, Ralph Graves his pal (a police reporter,) Sally Blane the heroine. Some of the others in the cast are Blanche Frederici, De Witt Jennings, Tyler Brooks, William V. Mong, Frederic Stanley. The talk is clear.

It is morally clean, but sensitive children, or even adults, should not see it, for they should be made nervous. For the same reason it is hardly suitable as a Sunday show in small towns.

"The Arizona Terror" with Ken Maynard

(Tiffany, Sept. 1; running time, 60 min.)

A fair Western. There is good horseback riding, plentiful fights, and fast action. There is suspense all the way through, too, because of the fact that the heroine, believing the hero guilty of the murder of her father, makes several attempts to kill him. In addition, she seeks the aid of the villain, thinking him to be her friend. The closing scenes are particularly exciting; the hero is seen forcing the villain to walk into a trap he had set for some one else, thus proving to the heroine his innocence and the villain's guilt:—

The hero, searching for the villain and his men to avenge the murder of his partner, is waylaid by

them and shot. The heroine, while out riding, finds him and brings him to her father's ranch where she tends him. The villain poses as a cattle buyer. His trick was to buy cattle, pay for it in cash and then the same evening, have his men murder the seller, taking back the money and keeping the cattle. He does the same thing to the heroine's father, and arranges the evidence so as to have it appear that the hero, who was still at the ranch, had committed the murder. The hero, having heard the shots, gave chase to the criminals but being unsuccessful in his attempt to find them returns to the ranch. Being greeted with a volley of shots he realized that he was suspected and hurried away. He eventually tricks the villain into playing the same kind of trick to a friend of his, but this time the heroine is present and she is convinced of the villain's guilt. The hero and the heroine are united, after the heroine asks him to stay on at her ranch.

The plot was adapted from a story by John Francis Natteford. It was directed by Phil Rosen. In the cast are Lina Basquette, Hooper Atchley, Nena Quartaro, Michael Visaroff and others. The talk is clear.

Not unsuitable for children and for Sunday show.

"Palmy Days" with Eddie Cantor

(United Artists, Oct. 3; running time, 78 min.)

Very entertaining. It is a musical comedy, well enough, but the musical numbers are so few that they offer relief. Here and there the comedy is extremely funny. The action unfolds in a supposed modern bakery, such as could be imagined only in a phantastic tale. The employees of this bakery are beautiful young girls, with Charlotte Greenwood as the gym instructor. Besides working, these young girls exercise so as to keep their figure; a gymnasium and a swimming pool are attached to the bakery. Mr. Cantor contributes, of course, most of the comedy. There is towards the end also a thrilling scene; it is caused by the villains' chasing Eddie Cantor to take away from him a piece of paper on which was written the combination of his employer's safe containing many thousands of dollars; Mr. Cantor runs into the gymnasium at the time the young women were taking their daily bath and swim; by dressing as a woman, he hides himself so that the hold-up man cannot recognize him. A great deal of comedy is provoked when the instructor orders Cantor, whom she had not recognized, to take his shower and then his swim. Her insistence caused the audience to snicker at the Rialto on the opening night. But it is all done in good humor. The situations that show Charlotte Greenwood bent upon getting Eddie Cantor as a husband are comical. Miss Greenwood is eventually shown as having her heart's desire fulfilled, for Eddie Cantor finds out that it was her whom he loved.

All the complications arise when the hero, an unwilling helper of a fake fortune teller, becomes the efficiency expert of a big bakery magnate, sucker of the fortune teller; also by the fact that the baker's gymnasium instructor (heroine) becomes infatuated with the hero.

The story was written by Eddie Cantor himself, aided by Morrie Ryskind and David Freeman; it was directed by Edward Sutherland. Spencer Charters, Barbara Weeks, Charles B. Middleton and others assist Mr. Cantor. The talk is clear.

Children will be entertained by it. Good as a Sunday show.

NEEDED—WISDOM

The exhibitor who will weather the present storm will be the exhibitor who will show wisdom, not only in the prices he shall pay for his pictures, but also in the choice of the pictures themselves. And he can show such wisdom only if he refrains from becoming panic-stricken, rushing to buy his pictures, regardless of necessity.

Exhibitors in small towns can have no excuse for buying an entire product of a producer; they should insist that they choose the best pictures, leaving the mediocre pictures out. If one distributor will not sell him his pictures on such terms, the other will. In time the distributor will come around; he needs every dollar he can get hold of to meet his enormous indebtedness and pay dividends. After all, it is to the interest also of the producer-distributor to permit the exhibitor to choose the best pictures and thus build up good will among the picture-goers, for the exhibitor, when he prospers, is in a position to pay more money for pictures. Forcing him to show pictures his customers resent is not a wise policy. And many of the pictures made cause ill-will when shown.

If there were ever a time when good pictures were needed, pictures that will cheer people and will make them feel happy, it is now: For as a result of the financial depression, every one almost is in low spirits. And forcing the exhibitor to show sad and depressing pictures certainly will not contribute towards cheering up people!

"THE MAD PARADE" OF PARAMOUNT-PUBLIX

You would think that, after producing pictures for nearly twenty years, the Paramount executives would understand what are good and what bad pictures when they see them.

This season, Paramount broke its iron-clad rule of not releasing pictures made by any other but the Paramount organization and acquired the rights to "The Mad Parade."

Any one would expect that Paramount, in taking into their program an outside picture, would not have accepted it unless it was a knockout. But the case is far from being such, for "The Mad Parade" is not entertainment.

In one of the scenes, the infuriated heroine is shown as hurling a hand grenade at another woman, who had been taunting her, and as killing her instantly, and afterwards as not feeling any remorse for what she had done. And yet the Paramount executives think, no doubt, that "The Mad Parade" is a great picture.

That the public does not agree with the Paramount executives may be evidenced by the fact that the receipts of the Paramount Theatre, on Broadway, in this city, were the lowest on record during the week this picture was shown, in spite of the fact that Sam Katz had kept his familiar "barkers" stationed at the front of the theatre inviting people to go in to see the show, just as it was done during the old nickelodeon days.

If the Paramount executives do not know a good from a bad picture, how can any one expect them to make good pictures? And this act of theirs coming immediately after the flop of "An American

Tragedy" in this city, which flop was predicted by this paper, confirms my theories that they have forgotten how to make good pictures.

The statement has been made, and was printed in the trade papers, to the effect that the stories Paramount buys are now submitted to a committee for a final opinion. Making pictures by the committee method reminds me of the New York *World*; in its later days it was run by the committee method.

SPORTSMANSHIP!

Robert E. Sherwood, the well known playwright and author, who wrote the play "Waterloo Bridge," which Universal has made into a picture, said the following in the *Hollywood Spectator*:

"Why am I being congratulated?"

"Granted that *Waterloo Bridge* will be a triumph on the screen, and will make a lot of money for Carl Laemmle & Son—what concern is it of mine?"

"I didn't write the motion picture, nor did I direct it, nor did I enact the leading part. The writing, for the most part, was done by Benn Levy and Tom Reed, the directing by James Whale, and the acting (and fine acting it is) by Mae Clarke."

"Here and there in the dialogue are lines which, when I heard them, seemed to have a reminiscent ring, but the first scenes of the picture, and all the middle scenes involving Frederick Kerr, Enid Bennett, and Bette Davis were not in the play that I wrote."

"These remarks are not offered in a spirit of complaint. They are uttered in a spirit of gratitude to James Whale who made a better job of *Waterloo Bridge* than I did."

Mr. Sherwood's words will sound to most people in this industry as if coming from another planet; in an industry in which almost every one tries to grab credit that belongs to others, it is not strange that such words should sound "dreamy."

Would that Mr. Sherwood's display of this fine sportsmanship spirit might inoculate every one of us in this industry, particularly every one who has anything to do with the production of pictures!

ABOUT THE SECOND GLORIA SWANSON PICTURE

Some exhibitors, holders of 1930-31 United Artists contracts, have asked me whether United Artists can or cannot refuse to deliver to them the second Gloria Swanson picture.

I asked Mr. Al Lichtman about it and was assured by him that every exhibitor holder of a 1930-31 Gloria Swanson contract will receive the next Gloria Swanson picture.

IS YOUR "REPORTS" FILE SHORT?

Look over your file of "HARRISON'S REPORTS" and if you find any copies missing let me know so that I may duplicate them.

Many exhibitors neglected doing so and they are put into great inconvenience when they go to look for some information and find the copy they want missing. Often such an oversight has cost them much money.

No charge is made for copies missing.

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Fifty Fathoms Deep—Columbia (67 min.).....	131
Five Star Final—First National (89 min.).....	150
Gay Diplomat, The—RKO (70 min.).....	135
Great Lover, the—MGM (72 min.).....	138
Guardsmen, The—MGM (83 min.).....	151
Guilty Hands—MGM (68 min.).....	143
Handful of Clouds, A—Warner Bros. (See "Doorway to Hell") (1930).....	179
Her Virtuous Folly—RKO Pathe (See "Sin Takes a Holiday") (1930).....	190
Homicide Squad—Universal (69 min.).....	142
Huckleberry Finn—Paramount (79 min.).....	131
I Like Your Nerve—First National (68 min.).....	150
Is There Justice?—Sono-Art (60 min.).....	154
Last Flight, The—First National (76 min.).....	138
Madame Julie—RKO (See "The Woman Between").....	102
Mad Parade, The—Paramount (61 min.).....	154
Many a Slip—Universal (70 min.).....	135
Merely Mary Ann—Fox (73 min.).....	131
Montana Kid—First Division (58 min.).....	147
Mother and Son—First Division (69 min.).....	142
Murder at Midnight—Tiffany (69 min.).....	155
My Sin—Paramount (76 min.).....	151
Mystery of Life, The—Universal (72 min.).....	151
Night Life in Reno—First Division (58½ min.).....	146
Pagan Lady, The—Columbia (76 min.).....	143
Pardon Us—MGM (54½ min.).....	138
Parisian, The—Capital Pict. (65 min.).....	138
Personal Maid—Paramount (72 min.).....	146
Secrets of a Secretary—Paramount (75 min.).....	143
Shoulder A Doctor Tell?—First Division (52 min.).....	139
Side Show—Warner Bros. (64 min.).....	154
Silence—Paramount (67½ min.).....	135
Spider, The—Fox (58½ min.).....	134
Squaw Man, The—MGM (107 min.).....	130
Star Witness, The—Warner Bros. (68 min.).....	130
Street Scene—United Artists (80 min.).....	142
Sundown Trail—RKO Pathe (53 min.).....	150
Their Mad Moment—Fox (56 min.).....	154
This Modern Age—MGM (67 min.).....	147
Waterloo Bridge—Universal (80 min.).....	139
Wicked—Fox (55 min.).....	155
Women Go On Forever—Tiffany (65 min.).....	139

RELEASE SCHEDULES FOR FEATURES

Columbia Features

(729 Seventh Avenue, New York, N. Y.)

0408 Fighting Sheriff—Buck Jones.....	May 15
1020 Good Bad Girl (The Woman Who Came Back).....	May 20
1017 Lover Come Back—Cummings-Mulhall.....	June 6
1001 Men Are Like That (Arizona)—Wayne.....	June 27
1007 Miracle Woman—Stanwyck-Hardy.....	July 20
1009 Fifty Fathoms Deep—Holt-Cromwell.....	Aug. 17
1002 Dirigible—Holt.....	Sept. 20
1010 A Dangerous Affair—Holt-Graves.....	Sept. 30

Beginning of 1931-32 Season

2403 Range Fued—Buck Jones (5375 ft.).....	Aug. 24
2401 Branded—Buck Jones (reset).....	Sept. 1
2008 Pagan Lady—Brent-Bickford-Nagel.....	Sept. 8
2016 Shanghaied Love (The Half-Way Girl)—Cromwell-Sayers.....	Sept. 20
2402 Border Law—Buck Jones (reset).....	Oct. 15

First National Features

(321 West 44th St., New York, N. Y.)

607 Chances (The Honor of the Family)—Fairbanks, Jr. Hobart July 18	
617 Broadminded—Joe Brown-Ona Munson....	Aug. 1
621 Reckless Hour—Mackail-Nagel.....	Aug. 15

(End of 1930-31 season)

Beginning of 1931-32 Season

651 Last Flight (Spent Heroes)—Barthelmess.....	Aug. 29
679 Bargain (Fame)—Stone-Kenyon-Knapp....	Sept. 5
680 Five Star Final—Edward G. Robinson.....	Sept. 26
653 Penrod & Sam—Leon Janney.....	Oct. 3
665 Honor of the Family—Bebe Daniels.....	Oct. 17
664 Ruling Voice (Upper Underworld)—Huston..	Oct. 31

Fox Features

(444 West 56th St., New York, N. Y.)

309 Bad Girl—Dunn-Eilers (reset).....	Sept. 13
328 The Brat—O'Neill-Dinehart.....	Sept. 20
320 The Spider (The Midnight Cruise)—Lowe....	Sept. 27
326 Wicked—Elissa Landi-V. McLaglen (reset)...	Oct. 4
322 Skyline—Meighan-Albright (reset).....	Oct. 11
332 Riders of the Purple Sage—O'Brien.....	Oct. 18
317 Sob Sister—Dunn-Watkins-Gombell.....	Oct. 25
306 The Cisco Kid (Silver City)—Baxter-Lowe..	Nov. 1
331 Heartbreak (Son-in-Law)—Charles Farrell..	Nov. 8

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

116 Son of India—Novarro-Evans (reset).....	Aug. 1
140 Sporting Blood (Dixie, The Dark Horse)....	Aug. 8
105 This Modern Age (This Modern World)....	Aug. 29
152 Sidewalks of New York—Keaton (reset)....	Sept. 26
127 Susan Lennox—Garbo-Gable (reset).....	Oct. 3
104 The New Wallingford—Haines-Hyams (reset)...	Oct. 10
155 Lullaby—Hayes-Stone-Hamilton.....	Oct. 17

(End of 1930-31 season)

Beginning of 1931-32 Season

-221 Pardon Us—Laurel-Hardy.....	Aug. 15
238 Guilty Hands—Barrimore-Evans-Francis....	Aug. 22
-242 The Squaw Man—Baxter-Velez.....	Sept. 5
213 The Phantom of Paris (Cheri Bibi)—Gilbert-Hyams (reset).....	Sept. 12
222 The Guardsman—Lunt-Fontanne (reset)....	Oct. 12

Paramount Features

(Paramount Bldg., New York, N. Y.)

3109 Daughter of the Dragon—Oland-Wong....	Sept. 5
3110 Personal Maid—Carroll-Raymond.....	Sept. 12
3111 Monkey Business—Marx Bros. (6947 ft.)..	Sept. 19
3113 My Sin—Bankhead-March (reset).....	Sept. 26
3114 The Mad Parade—Brent-Tashman.....	Oct. 3
3115 Twenty Four Hours—Brook-Francis.....	Oct. 10
3112 The Road to Reno—Rogers (reset).....	Oct. 17
3116 The Beloved Bachelor—Paul Lukas.....	Oct. 24
3117 Once a Lady—Chatterton-Novello.....	Oct. 31

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

1322 Three Who Love (Compson No. 2) July 4	400,000
11011 Transgression (Titan No. 11)—July 11	1,000,000
1302 Public Defender (Dix No. 2)—Aug. 1.....	\$750,000
1405 The Gay Diplomat (Vic. No. 5)—Sept. 19..	400,000
1303 Secret Service (Dix No. 3)—Not set.....	750,000

(End of 1930-31 season)

Beginning of 1931-32 Season

(All the pictures in the 1931-32 season will be known as Titans with a set exhibition value of \$750,000 each)

2120 Too Many Cooks—Wheeler-Lee.....	July 18
2117 The Woman Between—Damita-Warner.....	Aug. 8
2101 Travelling Husbands—Brent-Cummings....	Aug. 15
2116 High Stakes—Lowell Sherman.....	Aug. 18
2118 The Runaround (Lovable and Sweet) (Waiting at the Church).....	Aug. 22
2102 Caught Plastered—Wheeler-Woolsey.....	Sept. 5
2112 Smart Women (Aristocrat)—(6101 ft.)...Sept. 26	
2110 Friends and Lovers (The Sphinx Has Spoken)—Damita (6090 ft.).....	Oct. 3
2115 Fanny Foley Herself—Oliver (6513 ft.)....	Oct. 10

RKO Pathe Features

(35 West 45th St., New York, N. Y.)

2161	Born to Love—Constance Bennett.....	Apr. 17
2121	Woman of Experience—Twelvetrees.....	July 10
2101	Common Law—Bennett-McCrea.....	July 24
2151	Sweepstakes (Whoop-De-Do Kid)—Quillan.....	Aug. 7
2142	The Big Gamble—Bill Boyd (reset).....	Sept. 4
2201	Sundown Trail—Tom Keene (reset).....	Sept. 11
2131	Rebound—Ina Claire (reset).....	Sept. 18
2111	Devotion—Ann Harding (reset).....	Sept. 25
2122	Bad Company—Helen Twelvetrees.....	Oct. 2
2152	The Tip-Off—Quillan-Armstrong.....	Oct. 16
2202	Freighters of Destiny—Tom Keene.....	Oct. 23
2141	Suicide Fleet—Boyd-Armstrong.....	Nov. 6
2102	Lady With a Past—Constance Bennett.....	Nov. 20

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8082	First Aid—Withers-Beebe.....	July 25
8087	Is There Justice?.....	Sept. 15

(End of 1930-31 season)

Tiffany Features with Exhibition Values

(To be distributed by Sono Art-World Wide, Paramount Building, New York, N. Y.)

149	(190) Hell Bound—Carrillo-Lane—Apr. 15....	\$900,000
203	Two Gun Man—Ken Maynard—May 15....	400,000
142	Salvation Nell—Chandler—July 1.....	\$600,000
204	Alias—The Bad Man—Maynard—July 15....	400,000
205	The Arizona Terror—Maynard—Sept. 1....	400,000
210	South of Santa Fe—Steele—Sept. 15.....	400,000

(More to come on 1930-31 season)

Beginning of 1931-32 Season

8190A	Women Go On Forever—Aug. 15.....	900,000
8192A	Murder at Midnight (Monster Kills) Sept. 1.....	700,000
8216	The Nevada Buckaroo—Steele—Sept. 26.....	Not set
8206	Range Law—Ken Maynard—Oct. 4.....	Not set
8145A	Left Over Ladies—(reset) Oct. 11.....	Not set
8195A	Race Track—Leo Carrillo—Oct. 25.....	Not set
8191A	Morals for Women—(reset) Nov. 1.....	Not set
8207	Branded Men—Ken Maynard—Nov. 8....	Not set
8208	Fighting Mad—Ken Maynard—Dec. 6....	Not set
8221	The Last Mile—Dec. 15.....	Not set

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Indiscreet (Obey That Impulse!)	—Swanson.....	Apr. 25
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(End of 1930-31 season)

Beginning of 1931-32 Season

Street Scene—Sidney-Collier (reset).....	Sept. 5
Palmy Days—Eddie Cantor (reset).....	Oct. 3
Cock of the Air.....	Oct. 7
The Unholy Garden—Colman (reset).....	Oct. 10
Corsair—Chester Morris.....	Oct. 17
Age For Love—Billie Dove.....	Oct. 28
The Struggle—Johann-Skelly.....	Nov. 14
Scarface—Paul Muni (reset).....	Nov. 28
Tonight or Never—Gloria Swanson.....	Dec. 12
Arrowsmith—Ronald Colman.....	Dec. 25
Sky Devils (reset).....	Jan. 9

Universal Features

(730 Fifth Ave., New York, N. Y.)

A4005	Waterloo Bridge—Clark-Douglas.....	Sept. 1
A4018	East of Borneo—Hobart-Bickford.....	Sept. 15
A4058	Graft—Toomey-Carol (4872 ft.).....	Sept. 21
A4024	Homicide Squad—Leo Carrillo.....	Sept. 29
A4006	Heaven on Earth—Lew Ayres.....	Oct. 13
A4008	Spirit of Notre Dame—Ayres.....	Oct. 13
A4010	Reckless Living (Twenty Grand).....	Oct. 20
A4022	Lasca of the Rio Grande—Carrillo (5449 f.)	Oct. 27
A4015	Heart and Hand—Walter Huston.....	Nov. 3

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

372	The Star Witness—Walter Huston.....	Aug. 22
362	Alexander Hamilton—George Arliss.....	Sept. 12
376	Side Show—Winnie Lightner.....	Sept. 19
352	Road to Singapore (The Other Man)—Powell	Oct. 10
366	Larceny Lane—James Cagney.....	Oct. 17
374	Expensive Women—Dolores Costello.....	Oct. 24
351	Mad Genius—John Barrymore.....	Nov. 7

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

20	Cat's Nightmare—Disney (cartoon) (7½ m.)	July 28
13	Curiosities Series C224 (travelogue) (8½ m.)	July 30
25	Svengarlic—K. Kat (cartoon) (8 min.)	Aug. 1
12	Land of Enchantment—R. Reporter (11 min.)	Aug. 3
10	Snapshots (Hollywood Topics) (9 min.)	Aug. 5
	Chris Crossed—Eddie Buzzell (10½ m.)	Aug. 13
13	Vale of Kashmir—R. Reporter (8½ m.)	Aug. 22
21	Egyptian Melodies—Disney (cartoon) (6½ m)	Aug. 27
11	Snapshots (Hollywood topics) (10 min.)	Sept. 2
26	Weenie Roast—K. Kat (cartoon) (6 min.)	Sept. 14

(More to come on 1930-31 season)

Beginning of 1931-32 Season

1	Little Beezer—Monkeyshines (animals) (10 m)	July 3
1	Laughing with Medbury in Reno (travelogue) (10½ min.)	July 9
1	Yelp Wanted—Scrappys (cartoon) 7½ min.)	July 16
2	The Little Pest—Scrappys (cart.) (6½ m.)	Aug. 15
1	Blue Ribbon—M. Mouse (cartoon) (7½ min.)	Aug. 18
2	Curses! Curses! Curses!—Monkeyshines (9 m.)	Aug. 20
1	Curiosities Series C225 (travel.) (10½ m.)	Aug. 29
2	Curiosities Series C226 (travel.) (9½ min.)	Sept. 4
2	Laughing with Medbury in Turkey (travelogue) (10 min.)	Sept. 7
2	Fishin' Around—M. Mouse (cartoon) (7½ m)	Sept. 14
1	Red Men Tell No Tales—Buzzell (9½ min.)	Sept. 15
3	Sunday Clothes—Scrappys (cartoon) (6½ m.)	Sept. 15

(Subway Jam was listed as No. 26 K. Kat cartoon under 1930-31 season in the last index. This belongs to the 1931-32 season. There is no release date yet.)

Educational—One Reel

(Paramount Building, New York, N. Y.)

2729	The Sultan's Cat—T. Toons (c.) (5½ m.)	May 17
2740	Tidbits—Hodge Podge (8½ m.)	May 24
2730	A Day to Live—T. Toons (c.) (5½ min.)	May 31
2775	The Starbrite Diamond—Burns Det. (reset)	June 7
2731	2000 B.C.—T. Toons (cartoon)	June 14
2756	Not Yet Titled—Sennett Brevities	June 14
2776	The Meade Trial—Burns Det. (reset)	June 21
2777	The Double Cross—Burns Det.	July 5
2733	By The Sea—T. Toons (cartoon)	July 12
2741	Money Makers of Manhattan—Hodge Podge (9 min.)	July 19
	Not Yet Titled—Burns Det.	July 19
2734	Her First Egg—Terry Toons (6 min.)	July 26
	Not Yet Titled—Burns Det.	Aug. 2
2735	Jazz Mad—Terry Toons (5½ min.)	Aug. 9
2743	Vagabond Melodies—Hodge Podge	Aug. 16
	Not Yet Titled—Burns Det.	Aug. 16
	Not Yet Titled—Burns Det.	Aug. 30
2744	Highlights of Travel—Hodge Podge	Sept. 13

(End of 1930-31 season)

Beginning of 1931-32 Season

2788	Dreamworld—Romantic journey	July 5
2789	Harem Secrets—Romantic journey	Aug. 2
2852	Canadian Capers—Terry Toons (6 min.)	Aug. 23
2878	Honeymoon Trio—Cameo Comedy	Aug. 30
2790	Outpost of the Foreign Legion—R. journey	Sept. 6
2853	Jesse and James—Terry Toon	Sept. 6
2903	The Trail of the Swordfish—Cannibals of the Deep (10 min.) (reset)	Sept. 6
2915	No Holds Barred—Sport Review	Sept. 6
2891	The World Flier—M. Sennett Brevity	Sept. 13
	Not Yet Titled—Burns Detective	Sept. 13
2854	The Champ—Terry Toon	Sept. 20
	Not Yet Titled—Burns Detective	Sept. 27
2791	Glories of America—Romantic journey	Sept. 27
2855	Around the World—Terry Toon	Oct. 4
2879	That's My Meat—Cameo Comedy	Oct. 4
2892	Not Yet Titled—Sennett Brevity	Oct. 11
2910	The Wonder Trail—Hodge Podge	Oct. 11
2916	Inside Baseball—Sports review	Oct. 11
	Not Yet Titled—Burns Detective	Oct. 11
2856	Not Yet Titled—Terry Toon	Oct. 18
2880	One Quiet Night—Cameo comedy	Oct. 25
	Not Yet Titled—Burns Detective	Oct. 25

Educational—Two Reels

2826	The Freshman's Finish—Vanity comedy	Sept. 20
2834	Up Pops the Duke—Mermaid comedy	Sept. 20
2846	Torchy—Torchy comedy	Oct. 4
2801	Taxt Troubles—Andy Clyde comedy	Oct. 18
2814	Not Yet Titled—Sennett comedy	Oct. 18
2827	The Girl Rush—Vantiy comedy	Oct. 25

Fox—One Reel

5	The King's Armada (10 min.)	Sept. 6
6	The Wild West of Today (10 min.)	Sept. 13
7	Where East Meets West (9½ min.)	Sept. 20
8	Wild Life on the Veldt (9½ min.)	Sept. 27
9	Over the Viking Trail (9 min.)	Oct. 4
10	India Today (9½ min.)	Oct. 11
11	The Land of the Nile (9½ min.)	Oct. 18
12	The Homeland of the Danes (8½ min.)	Oct. 25
13	The Kingdom of Sheba (10 min.)	Nov. 1
14	In the South Seas (9½ min.)	Nov. 8
15	The Pageant of Siam (11 min.)	Nov. 15
16	Birds of the Sea (9½ min.)	Nov. 22
17	When Geisha Girls Get Gay (9 min.)	Nov. 29
18	Paris of the Orient (9 min.)	Dec. 6
19	Happy Days in the Tyrol (8½ min.)	Dec. 13
20	Paris Nights (10½ min.)	Dec. 20

Metro-Goldwyn-Mayer—One Reel

S-542	Forehand, Backhand, Service—Sport chm	Sept. 5
L-571	Roamin' In the Gloamin'—Harry Lauder	Sept. 5
S-543	Volley and Smash—Sport Champions	Sept. 12
F-521	Not Yet Titled—Flip the Frog	Sept. 12
P-562	Pearls & Devil Fish—Fish. Paradise	Sept. 19
T-502	Madeira, a Garden in the Sea—Fitzpatrick	Sept. 26
S-544	Splash—Sport Champions (9½ min.)	Oct. 3
L-572	She's My Daisy—Harry Lauder (9 min.)	Oct. 10
F-522	Not Yet Titled—Flip the Frog	Oct. 17
P-563	Not Yet Titled—Fisherman's Paradise	Oct. 24
T-503	Benares, the Hindu Heaven—Fitzpatrick	Oct. 31
S-545	Wild and Woolly—Sports Cham. (9 min.)	Nov. 7
L-573	Nanny—Harry Lauder (8 min.)	Nov. 14

Metro-Goldwyn-Mayer—Two Reels

C-338	Fly My Kite—Our Gang com. (20½ m.)	May 30
C-348	Let's Do Things—B. Friend com. (26½ m.)	June 6
C-421	The Panic Is On—Chase com. (20 min.)	Aug. 15
C-451	Catch-As-Catch-Can—Pitts-Todd (20 m.)	Aug. 22
C-431	Big Ears—Our Gang comedy (20½ min.)	Aug. 29
K-401	Love Tails of Morocco—Dogville (16 m.)	Sept. 5
C-441	Call a Cop—Boy Friend com (19½ min.)	Sept. 12
C-411	Come Clean—Laurel-Hardy com. (20½ m)	Sept. 19
C-422	Skip the Maloo—Chase com. (20½ min.)	Sept. 26
C-452	The Pajama Party—Pitts-Todd	Oct. 3
C-432	Shiver My Timbers—Our Gang (20½ m.)	Oct. 10
K-402	Two Barks Brothers—Dogville (16½ m.)	Oct. 17
C-442	Mama Loves Papa—Boy Friends com. (18 m.)	Oct. 24
C-412	One Good Turn—Laurel-Hardy (20½ m.)	Oct. 31
C-423	What a Bozo—C. Chase comedy	Nov. 7
C-453	Not Yet Titled—Pitts-Todd comedy	Nov. 14
C-433	Not Yet Titled—Our Gang comedy	Nov. 21
K-403	Trader Hound—Dogville comedy	Nov. 28

Paramount—One Reel

Al-6	Beauty Secrets from Hollywood	Sept. 5
Al-7	Screen Souvenirs No. 2—Old time novelty	Sept. 12
Al-8	Cheaper to Rent—West and McGinty	Sept. 19
Sci-3	You're Driving Me Crazy—Screen song	Sept. 19
Al-9	A Lesson in Love—Kane (10½ min.)	Sept. 26
Ti-2	Minding Baby—Talkartoon (7 min.)	Sept. 26
Pl-2	Paramount Pictorial No. 2 (9½ min.)	Sept. 26
Al-10	The Beach Nut—H. Williams (10 min.)	Oct. 3
Al-11	Screen Souvenirs No. 3	Oct. 10
Sci-4	Little Annie Rooney—Screen song	Oct. 10
Al-12	Finn and Caddie—B. Minnevitich	Oct. 17
Ti-3	In the Shade of the Old Apple Sauce—Talk	Oct. 17
Pl-3	Paramount Pictorial No. 3	Oct. 24
Al-13	More Gas—Solly Ward	Oct. 24
Al-14	Puff Your Blues Away—L. Roth (10 m) (r)	Oct. 31
Sci-5	Kitty from Kansas City—R. Vallee	Oct. 31

Paramount—Two Reels

AA1-1	Nothing to Declare—Lulu McConnell (19 m)	Aug. 8
AA1-2	Bullmania—Billy House (20½ min.)	Aug. 15
AA1-3	What Price Pants—Smith & Dale (17½ m)	Aug. 22
AA1-4	The Lease Breakers (A Put Up Job)—Dane and Arthur (19 min.)	Sept. 5
AA1-5	It Ought to be a Crime (There Ought to be a Law)—F. Sterling (19½ min.)	Sept. 12
AA1-6	Retire Inn (Out of Bounds) (20½ min.)	Sept. 19
AA1-7	Fur, Fur Away—Smith & Dale (17½ min.)	Oct. 3
AA1-8	Socially Correct—Lulu McConnell	Oct. 10
AA1-9	Auto Intoxication—Ford Sterling	Oct. 17
AA1-10	Shove Off—Dane and Arthur comedy	Oct. 31

RKO Pathe—One Reel

13	Pale Face Pup—Fables (8½ m.)	June 22
13	Younger Years—Sportlights (9 m.)	June 29
14	Making 'Em Move—Fables (8 min.)	July 5
14	Battling Silver King—Sportlights (10 m.)	July 12
15	Fun On The Ice—Fables (7½ min.)	July 19
15	Poise—Sportlights (9½ min.)	July 26
1	The Fallen Empire—Vagabond (10 min.)	July 27
16	Big Game—Fables (7½ min.)	Aug. 3
16	Olympic Talent—Sportlights (8½ min.)	Aug. 9
17	Love in the Pond—Fables (6 min.)	Aug. 17
1	Woodrow Wilson's Great Decision—Gibbons (10½ min.)	Aug. 17
17	Manhattan Mariners—Sportlights (8½ min.)	Aug. 24
2	Beneath the Southern Cross—Vagabond (10 m)	Aug. 24
18	Fly Hi—Fables	Aug. 31
18	Floating Fun—Sportlights	Sept. 7
2	The Turn of the Tide—Gibbons (11 min.)	Sept. 14
19	The Family Shoe—Fables	Sept. 14
3	The Utmost Isle—Vagabond	Sept. 21
19	Pigskin Progress—Sportlights	Sept. 21
20	Pining—Sportlights	Oct. 5

RKO Pathe—Two Reels

	(burlesque on melodrama) (20½ m.)	June 15
2351	She Snoops to Conquer—Manhattan (policewoman com.) (19½ m.)	June 22
2331	The Messenger Boy—Benny Rubin (21 m)	June 29
2341	That's News To Me—Frank McHugh (newspaper comedy) (20 min.)	July 6
2371	That's My Line—Travelling Salesman	July 13
2381	June First—Gay Grls (20½ min.)	July 27
2361	Lemon Meringue—Mr. Average Man (domestic comedy) (21½ min.)	Aug. 3
2321	Where Canaries Sing Bass (Where Canaries Sing Best)—Roughtown (20½ min.)	Aug. 10
2313	Oh Oh Cleopatra—Masquers (19½ min.)	Aug. 17
2352	Crashing Reno—Manhattan (19 min.)	Aug. 24
2332	Julius Sizzer—Benny Rubin (19 min.)	Sept. 7
2342	The Hot Spot—F. McHugh com. (18½ m.)	Sept. 14
2372	Beach Pajamas—Travel. Man. com. (18 m)	Sept. 21
2382	Take 'Em and Shake 'Em—G Girls (20½ m)	Sept. 28
2362	Thanks Again—Mr. Average Man (19½ m.)	Oct. 5
2322	Slow Poison—Roughtown com (21 min.)	Oct. 19
2313	Great Junction Hotel—Masquers (21½ m.)	Oct. 26
2353	(2352) Oh Marry Me—Manhattan (18½ m)	Nov. 2
2333	Full Coverage—Benny Rubin	Nov. 9
2343	The Big Scoop—McHugh comedy	Nov. 16

RKO—One Reel

1812	Toby the Bull Thrower—Toby the Pup (7m.)	June 7
1911	Humanette No. 11 (10 m.)	June 13
1912	Humanette No. 12	July 11

(End of 1930-31 season)

Beginning of 1931-32 Season

(The exhibition value of the single reels, both TOM and JERRY CARTOONS and NOVELTY, each series of which will have 13 releases, is \$30,000)

2701	What a Night—Tom and Jerry c (8½ m)	Aug. 1
2702	Polar Pals—Tom and Jerry cart. (7 m)	Sept. 5

RKO—Two Reels

1635	Second Hand Kisses—L. Fazenda	Mar. 29
1704	Mickey's Crusaders—M. McGuire	Mar. 29
1636	Blondes Prefer Bonds—Fazenda (20 m.)	May 16
1705	Mickey's Rebellion—M. McGuire (18½ m)	June 27
1706	Mickey's Diplomacy—M. McGuire (18 m)	July 15
1707	Mickey's Thrillcats—M. McGuire (18 min.)	Sept. 12
1708	Mickey's Thrillhunters—M. McGuire (18 m)	Sept. 19

(End of 1930-31 season)

Beginning of 1931-32 Season

(The exhibition value of the NED SPARKS is \$50,000; that of CHIC SALES, \$60,000; of ROSCOE ATEs, \$50,000; of BWAY. HEADLINERS, \$60,000; of M. McGUIRE, \$50,000; and of NICK HARRIS, \$60,000.)

2401	Lone Starved Ranger (Lone Star Ranger)—Roscoe Ates (20 min.)	Aug. 8
2301	The County Seat—Chic Sales (20 min.)	Aug. 15
2201	Trouble From Abroad—Bway. Head. (20 m)	Aug. 22
2501	Way of All Fish—Ned Sparks (19½ min.)	Aug. 29
2402	Clean Up On The Curb—R. Ates (20 min.)	Sept. 12
2302	Cow Slips—Chic Sales (18 min.)	Sept. 19
2403	The Gland Parade—Roscoe Ates (20 min.)	Sept. 26
2901	Facing the Gallows—N. Harris (21 min.)	Sept. 26
2202	False Roomers—Bway. Head. (20 min.)	Oct. 10
2502	Strife of the Party—N. Sparks (16½ min.)	Oct. 17

Tiffany—One Reel

(To be distributed through Educational Pictures, Paramount Building, New York, N. Y.)

8594 Africa Squawks—Chimp comedy.....	July 5
8550 Voice of Hollywood.....	July 19
8595 Apeing Hollywood—Chimp comedy.....	Aug. 16
8551 Voice of Hollywood.....	Aug. 2
8552 Voice of Hollywood.....	Aug. 16
8553 Voice of Hollywood.....	Aug. 30
8600 Spring Training—Football for the Fan.....	Aug. 30
8601 Wedge Play—Football for the Fan.....	Sept. 6
8602 Kicking Game—Football for the Fan.....	Sept. 13
8554 Voice of Hollywood.....	Sept. 13
8603 Forward Pass—Football for the Fan.....	Sept. 20
8596 Cinnamon—Chimp comedy.....	Sept. 27
8555 Voice of Hollywood.....	Sept. 27
8604 Deception—Football for the Fan.....	Sept. 27
8605 Penalties—Football for the Fan.....	Oct. 4
8557 Voice of Hollywood.....	Oct. 11
8558 Voice of Hollywood.....	Oct. 25

Universal—One Reel

B3217 Stone Age—Oswald cartoon (6 min.).....	July 13
B3218 Radio Rythm—Oswald cart. 6 min.).....	July 27
B3251 Strange As It Seems, No. 13 (9 m) (r.)..	Sept. 15
B3219 Kentucky Belle—Oswald cart. (6 m) (r.)	Sept. 7
B3220 Hot Feet—Oswald cartoon (6 m) (reset)	Sept. 14
B3251 Strange As It Seems, No. 13 (9m.) (r.)..	Sept. 15
B3221 The Hunter—Oswald cartoon (reset).....	Sept. 21
B3222 In Wonderland (The Scout)—Oswald.....	Sept. 28
B3223 The Hare Mail (The Air)—Oswald.....	Oct. 5
B3224 The Fisherman—Oswald cartoon.....	Oct. 19
B3225 The Clown—Oswald cartoon.....	Nov. 2

(End of 1930-31 season)

Beginning of 1931-32 Season

A4401 Shifts—Sports Reel (football) (10½ m)..<	Sept. 7
A4402 Offensive System—Sports Reel (9½ min.)	Sept. 14
A4403 Famous Plays—Sports Reel (10 min.).....	Sept. 21
A4404 Backfield Plays—Sports Reel (8½ min.)..<	Sept. 28
A4405 Carry On—Sports Reel (11 min.).....	Oct. 5
A4601 Strange As It Seems No. 14.....	Oct. 12
A4406 Football Forty Years Ago—Stamford Football	
No. 1—Sport Reel.....	Oct. 12
A4407 Developing a Football Team—Stamford Football	
No. 2—Sport Reel.....	Oct. 19
A4408 Trick Plays—Stamford Football No. 3—Sport	
Reel.....	Oct. 26
A4409 Soccer—Sports Reel.....	Nov. 2

Universal—Two Reels

B3109 The Stay Out—Sidney-Murray c. (18 m.)	May 27
B3137 Hello Napoleon—Red Star com. (19 m.)	June 3
B3129 Parisian Gaieties—Summerville c. (20 m.)	June 17
B3138 The Cat's Paw—Red Star com. (17½ m.)	July 8
B3139 Howdy Mate—Red Star com. (20 m.).....	July 22

(End of 1930-31 Season)

Beginning of 1931-32 Season

A4201 The Burglar to the Rescue—Det. Series No. 1	
(22 min.).....	Sept. 9
D4340 The Devil Worshipper—Adv. Pict. (16 m)	Sept. 14
A4102 One Hundred Dollars—comedy (20 min.)..	Sept. 16
D4341 Mutiny—Adv. Pictures (13 min.).....	Sept. 21
D4342 The Cat Creeps—Adv. Pict. (19 min.).....	Sept. 28
A4103 An Apple a Day—Hamilton com (21½ m)	Sept. 30
D4343 Drums of Doom—Adv. Pictures (18 min.)..	Oct. 5
A4202 Trapped—Det. Series No. 2 (21½ min.)..	Oct. 7
D4344 Human Sacrifice—Adv. Pict. (16 min.)...	Oct. 12
A4104 Fast and Furious—D. Pollard c. (18½ m)..<	Oct. 14
D4345 The Devil Bird—Adv. Pict. (15½ min.)...	Oct. 19
D4346 Captured for Sacrifice—Adv. Pict. (16 m)..<	Oct. 27
A4105 Out Stepping—Don Brodie com. (16 m)...	Oct. 28
D4347 The Lion's Lair—Adv. Picture.....	Nov. 2
A4203 Alibi—Det. Series No. 3.....	Nov. 4

Universal—Four Reels

A4101 First to Fight—Summerville.....	Sept. 2
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Vitaphone—One Reel

1186 Good Pie Forever (6½ m. P. 259) Strand..	July 17
1216 Babykins (9 m. P. 305) Strand.....	July 17
4888 Say a Little Prayer for Me (5½ m. P. 309) S.	July 17
1217 The Dandy and the Belle (10½ m. P. 281) B.	July 24
4799 The Brassie (10 m. P. 300) Wnter Garden..	July 31
1259 The Naggers at the Races—W. Garden....	Aug. 4
4803 Lady, Play Your Mandolin! (7m.P.283) W.G.	Aug. 4

1263 Gold Digging Gentlemen (10 m. P. 324) S..	Aug. 14
1206 Good Mourning (10 m. P. 263) Strand....	Aug. 14
1262 The Naggers Housewarming (10m. P. 325) SA	Aug. 20
4800 The Driver (10 m. P. 316) Strand.....	Aug. 20
4801 Trouble Shots (10 m. P. 318) Strand.....	Sept. 4
4/25 Trees' Knees (7 m. P. 270) Beacon.....	Sept. 4
1219 Speaking Out of Turn (8½ m. P. 307) W. G.	Sept. 10
4801 Trouble Shots (10 m. P. 318) W. G.	Sept. 10
1225 Rythms of a Big City (8 m. P. 327) W. G. ..	Sept. 10
4668 When Your Lover Has Gone (5 m. P. 324) S	Sept. 11
4802 Practice Shots (10 m. P. 320) Hollywood..	Sept. 17
1245 Gypsy Caravan (9 m. P. 309) Hollywood..	Sept. 17
1244 Opportunity Night (8 m. P. 308) Strand..	Sept. 18
1268 Big House Party (10 min.) Strand.....	Sept. 18

Vitaphone—Two Reels

4712-13 Spears of Death (15½ m. P. 280) Strand	July 3
4726-27 The Buffalo Stampede (17 m. P. 288) S..	July 17
1250-51 The Silent Partner (18½ m. P. 309) S..	July 31
4726-27 The Buffalo Stampede (17 m. P. 288) S..	July 31
4715-16 Trails of the Hunted (16½ m. P. 286) B.	July 31
1198-99 Gangway (17 m. P. 271) Strand.....	Aug. 7
4767-68 The Witch Doctor's Magic (18 m. P. 290)	
Strand.....	Aug. 14
4769-70 Flaming Jungles (14 m. P. 292) Strand..	Sept. 4
4773-74 Mancaters (14 m. P. 304) Strand.....	Sept. 11
1207-08 Where Men are Men (16 m. P. 307) S..	Sept. 11
1238-39 Old Lace (18 m. P. 328) Hollywood....	Sept. 17
1252-53 Rough Sailing (16 m. P. 329) Strand....	Sept. 18

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5501 Sports Slants No. 1—(Husing Series) (9)...	Sept. 12
6101 Earl Carpenter—(Melody Masters) (9 m)...	Sept. 12
5401 Bosco Shipwrecked—(Looney Tunes) (7m)...	Sept. 19
5901 Edgar Bergen-Ventriloquist—(Pepper Pot novelty	
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85 Wednesday.....	Oct. 21
86 Saturday.....	Oct. 24
87 Wednesday.....	Oct. 28
88 Saturday.....	Oct. 31
89 Wednesday.....	Nov. 4
90 Saturday.....	Nov. 7
91 Wednesday.....	Nov. 11
92 Saturday.....	Nov. 14
93 Wednesday.....	Nov. 18
94 Saturday.....	Nov. 21
95 Wednesday.....	Nov. 25
96 Saturday.....	Nov. 28

Pathe News

(Sound)

85 Saturday.....	Oct. 10
86 Wednesday.....	Oct. 14
87 Saturday.....	Oct. 17
88 Wednesday.....	Oct. 21
89 Saturday.....	Oct. 24
90 Wednesday.....	Oct. 28
91 Saturday.....	Oct. 31
92 Wednesday.....	Nov. 4
93 Saturday.....	Nov. 7
94 Wednesday.....	Nov. 11
95 Saturday.....	Nov. 14
96 Wednesday.....	Nov. 18
97 Saturday.....	Nov. 21
98 Wednesday.....	Nov. 25
99 Saturday.....	Nov. 28

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(Sound)

7 Wednesday.....	Oct. 14
8 Saturday.....	Oct. 17
9 Wednesday.....	Oct. 21
10 Saturday.....	Oct. 24
11 Wednesday.....	Oct. 28
12 Saturday.....	Oct. 31
13 Wednesday.....	Nov. 4
14 Saturday.....	Nov. 7
15 Wednesday.....	Nov. 11
16 Saturday.....	Nov. 14
17 Wednesday.....	Nov. 18
18 Saturday.....	Nov. 21
19 Wednesday.....	Nov. 25
20 Saturday.....	Nov. 28

Metrotone News

(Sound)

205 Wednesday.....	Oct. 14
206 Saturday.....	Oct. 17
207 Wednesday.....	Oct. 21
208 Saturday.....	Oct. 24
209 Wednesday.....	Oct. 28
210 Saturday.....	Oct. 31
211 Wednesday.....	Nov. 4
212 Saturday.....	Nov. 7
213 Wednesday.....	Nov. 11
214 Saturday.....	Nov. 14
215 Wednesday.....	Nov. 18
216 Saturday.....	Nov. 21
217 Wednesday.....	Nov. 25
218 Saturday.....	Nov. 28

Paramount News

(Sound)

22 Wednesday.....	Oct. 14
23 Saturday.....	Oct. 17
24 Wednesday.....	Oct. 21
25 Saturday.....	Oct. 24
26 Wednesday.....	Oct. 28
27 Saturday.....	Oct. 31
28 Wednesday.....	Nov. 4
29 Saturday.....	Nov. 7
30 Wednesday.....	Nov. 11
31 Saturday.....	Nov. 14
32 Wednesday.....	Nov. 18
33 Saturday.....	Nov. 21
34 Wednesday.....	Nov. 25
35 Saturday.....	Nov. 28

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SATURDAY, OCTOBER 10, 1931

No. 41

AGAIN ABOUT THE RKO FRANCHISE

Since the table giving the exhibition values of the RKO pictures and the overcharges that have been made to the franchise holders was printed, I have received many letters asking me whether such an overcharge is a cause for cancelling the franchise.

An overcharge to a franchise holder by the setting of higher exhibition values than the franchise calls for is not a breach of contract as long as RKO is willing to make the necessary refunds; it becomes a breach only if it should refuse to make such refunds.

I suggest that you send a letter, registered, at once demanding a refund; and if RKO should refuse to grant it on or before November 1 send a written notice cancelling the franchise.

I have been asked also why I did not include "The W Plan" in the table. According to the information the RKO office has given me, "The W Plan" has been released separately. If you have played it as a franchise picture, you should add \$800,000 to the \$22,600,000, which is the total exhibition value of the 28 pictures. This will make the total charged you \$23,400,000. In such an event, the total exhibition value they should charge you should be 29 (the number of pictures when "The W Plan" is added) \times \$750,000 = \$21,750. Deducting this from \$23,400,000, it leaves \$1,650,000 as the amount overcharged you. Under such circumstances the refund will be \$165, if your rate is \$10 for each \$100,000 of exhibition value, and not \$160, as stated in the editorial that was printed in the issue of September 26.

On this occasion, allow me to make the following observations: When Allied States Association went back of this franchise, it was thought that RKO, because of their connections with the moneyed world, would not only make as good pictures as any other company in the field, but also become protector of the weak; the exhibitors felt that, by the entry of the Radio Corporation of America into the picture field, new ideas, new blood would come into the industry, with the result that their condition would be bettered. With so powerful a corporation acting as a sort of protector to them, they were sure that there would be better chances for them to make a living. And they gave RKO the necessary support.

Three years have, however, passed and they have seen their hopes vanish, for RKO not only has not improved the existing business methods, but has failed miserably to make decent pictures. This year their product is worse than it was during any of the past years. Under such conditions it is natural for exhibitors to seek an opportunity to cancel the franchise.

Since Lee Marcus fought the franchise against

the expressed wish of Mr. Sarnoff and of other RCA officials, who were for it one hundred per cent, the present RKO management should offer no objection to any exhibitor who desires to have the franchise canceled. RKO did not keep its promises for good pictures; therefore, it should release the exhibitors from any further obligation toward the franchise.

This paper appeals to Mr. Sarnoff on behalf of the exhibitors, most of whom are the kind that cannot stand the loss consequent to running the RKO pictures, to use his influence to the end that these exhibitors are freed from the franchise bond.

PROTECTION UNLAWFUL!

I have received the following telegram from Mr. William Noble, Shawnee, Oklahoma:

"After two days' hearing for the third session, on September 29 District Court Judge Hal Johnson upheld the State of Oklahoma's case brought by Clarence Tankersley, Pottawatomie County attorney, for violation of the State's Anti-trust laws, alleging monopoly and conspiracy existing by and between a score of defendants and the Griffith Amusement Company. Defendants include the Griffith Amusement Co., Paramount-Publix Corporation, Fox, Metro-Goldwyn-Mayer, Columbia, Universal, Radio Pictures and Roy Heffner, branch manager of Paramount, Oklahoma City, John Terry and others. A. B. Momand, president of Momand Theatres, is complaining witness. Evidence was presented by State showing that a monopoly and conspiracy did exist and that Momand and other independent exhibitors were unable to secure representative and sufficient product to operate their theatres. Judge Johnson held that the State made a prima facie case for injunctive relief and overruled the defendants' demurrer to the evidence and on the defendants' application set the hearing for October 12. Momand's suit for damages alleging conspiracy in restraint of trade, amounting to \$2,500,000, has been set in the Federal Court for December."

* * *

At last an exhibitor has had the courage to take his protection grievance to the courts, and if one is to judge from Mr. Noble's telegram he has every prospect of obtaining relief, and even of smashing the "Protection" understandings between distributors themselves, or between distributors and chain exhibitors.

This paper has been asserting for years that "protection," as practiced today, is illegal. I am referring you to the article, "The Status of Unrestricted Protection," which appeared in issue of January 4; "Protection—Illegal," of March 22, and "What the Seller Can or Cannot Legally Do," of March

(Continued on last page)

"Reckless Living" ("Twenty Grand")*(Universal, October 20; running time, 69½ min.)*

Even though the stage play "The Up and Up," upon which "Reckless Living" has been founded, has been changed considerably, the picture has not become entertaining, for it deals with the sordid atmosphere of speak-easies with not much sympathy for any of the characters. The heroine awakens more sympathy than any of the other characters but even this is not enough to put the picture over, for the reason that one condemns her for continuing to live with a husband of weak character; he had been promising her all the while to give up gambling but he would gamble every dollar that fell into his hands just the same. (In the play, this young man is not the husband of the heroine; they live together without being married.) The villain, in fact, shows more character than this young man.

The picture deals mainly with the doings of a villain, who conducts a secret horse race betting place; he has his apartment fitted with concealable telephones, receiving bets. Whenever word is passed to him that a raid is in progress, they conceal their betting charts and the lists of the customers' names as well as the telephones and the other paraphernalia and thus escape arrest. The heroine and her husband conduct a speakeasy. The villain is secretly in love with the heroine. He eventually edges his way in and sets up an apartment, really a betting place, and puts the heroine in charge. He helps the hero buy a taxicab to drive it. The hero is all the while resentful of the attentions the villain pays to his wife, and frequently they quarrel. At last the place is raided and all are arrested. The young husband, in order to square himself with his wife, whose savings he had bet on a horse and lost, decides to take the "rap" for the gun found in the apartment; but the police pin the blame on the villain. The heroine leaves her young husband but they are eventually reconciled when she finds out that he had gone straight.

In the play, which made a failure on Broadway, the husband was sent "up the river" for murder and the wife was accepting furs and other things from the villain.

Cyril Gardner directed it. Ricardo Cortez is the villain, Mae Clark the heroine, and Norman Foster the husband. Marie Prevost, Slim Summerville, and others are in it. There is nothing the matter either with the direction or with the acting; the fault lies in the story material, which is poor.

Unsuitable for children or for a Sunday show in small towns.

Note: This picture was sold as "Twenty Grand," and was so reviewed in the *Forecaster*, where it was declared unsuitable screen material.

"Skyline"*(Fox, Oct. 11; running time, 69 min.)*

This is very good entertainment. It has human interest and at times it is so suspenseful that it keeps the spectator on edge. This occurs when the hero, an inexperienced young boy, eager to make an impression on the engineer and thus get a position, dares to go up to the fortieth floor of a building under construction and to walk along the steel frame work that has no flooring underneath it. Thomas Meighan and Hardie Albright make an excellent team; they give good performances and make their roles human and believable. If Fox should continue giving Mr. Albright sympathetic roles such as in this picture there is no doubt that they will make a star of him. He is likeable and is a good actor. The situation in which Albright discovers that Meighan is his true father is tensely dramatic. There is a charming love affair between the hero and the heroine:—

The young hero, having been brought up on a barge, hates the river and longs to work on skyscraper buildings. His mother confesses to him that the drunken captain of the barge is not his father. She gives him a locket that had been presented to her by her lover. She dies. After a terrific fist fight with the drunken captain the boy swims the East River and stumbles exhausted into an excavation, which was to be the foundation of a building. The Irish foreman

takes him under his wing and insists that he stay at his home. He falls in love with this man's daughter, (the heroine) and she with him. Desirous of meeting the chief engineer of the building, in which the heroine's father was working, he goes up to the fortieth floor of the steel work of the building. He goes dizzy and is saved from death by the engineer. They become friends. The engineer, by seeing the locket, realizes the hero is his son. Without telling him of this, he arranges to send him to school, and insists that he live at his Park Avenue apartment with him. The hero relates the story of his life to him and tells him how much he hates his real father for having deserted his mother. The engineer, in order to save the boy from making a fool of himself over a woman who was not his sort, incurs the boy's wrath. This is intensified when he tells him he is his father. The hero strikes him. Eventually he realizes how wrong he was in not listening to explanations. He finds out his father was not to blame for the separation with his mother. They are united and the hero and the heroine are married.

The plot was adapted from a novel "East Side, West Side" by Felix Reisenberg. It was directed by Sam Taylor. In the cast are Maureen O'Sullivan, Myrna Loy, Donald Dillaway, Stanley Fields and others. The talk is clear.

Suitable for children and for Sunday show.

"Sob Sister"*(Fox, Oct. 25; running time, 68½ min.)*

A fairly interesting and pleasing comedy-drama, centering around newspaper reporters. The beginning of the picture, which shows how reporters get scoops for their papers, is amusing and has some fast action. Then for a long stretch it drags, after which it resumes its fast pace, ending in an exciting manner, when the heroine, a reporter, is assigned by her paper to cover a kidnapping case, in which the child of wealthy parents was being held for ransom. She, too, is kidnapped by this gang; the situation in which she escapes with the child and evades the gang of kidnappers is extremely suspenseful:—

The heroine, a newspaper reporter, better known to male reporters as a "sob sister," is feared by the other reporters because she always got the scoop on them. The hero, also a reporter, becomes interested in her, but as a general principle he dislikes female reporters and tells her so. Despite himself he falls in love with her and she with him. They are both assigned by their respective papers to cover a suicide case. The hero gets the scoop on the heroine this time by obtaining the diary of the suicide. Back at their hotel he invites her into his room and they remain together for the night. The photographer of the heroine's newspaper, entering the hero's room the next morning, and not finding him about, spies the diary and tears several of the most important pages from it. The hero is frantic and accuses the heroine of being cheap and of having offered herself to him just for the sake of a scoop. She is heartbroken when she hears this as she is innocent. She is assigned to a kidnapping case in which a notorious criminal is involved. The gang suspects her when she attempts to get a story and kidnap her also. They throw her into the same room with the child. She manages to escape with the child. In the meantime, the hero finds out the truth about the pages of the diary, and is ashamed of what he had said to her. Learning about the kidnapping, he notifies the police. Together with some of the other newspaper reporters and detectives they follow a lead to the kidnapper's hideout and rescue the heroine and the child. The hero and the heroine are reconciled.

The plot was adapted from the novel by Mildred Gilman; it was directed by Alfred Santell. In the cast are James Dunn, Linda Watkins, Molly O'Day, Minna Gombell, Howard Phillips, George E. Stone and others. The talk is clear.

Because of the situation in which the heroine spends the night with the hero in his room, this is morally unsuitable for children and for Sunday show.

Note: The *Forecaster* prediction of this picture was accurate.

"24 Hours" with Clive Brook

(Paramount, Oct. 10; running time, 65 min.)

Even though this picture is handsomely mounted and acted well, it is morbid and depressing drama, reeking with sex; it may appeal to the sophisticated people but not to the masses. The characters arouse no sympathy, for they are weak and spineless. For instance, the heroine although married to the hero, has an affair with another man. The hero has, in turn, an affair with a cabaret singer and is constantly drunk. The cabaret singer, although married, takes the hero as her lover, because her husband is a crook and unfaithful to her. How can an audience be expected to sympathize with such characters? There is one situation that is even more than depressing; it is gruesome: It is where the cabaret singer is strangled to death by her crook husband. Although in the novel the action is fast, the picture is slow to the point of being boring; the changes made to it did not improve the material for picture purposes. The characters are moping and grieving for some thing or other, giving the picture a graveyard mood:—

The heroine, although married to the hero, has had an affair with another man. She finally realizes that it is the hero she really loves and ends the affair with the other man. The hero, in turn, had been carrying on an affair with a cabaret singer. The husband of the cabaret singer had shot a man and begged his wife to take him back to her home with her and to give him some money. She refuses even though she loves him. She takes the hero who is drunk to her apartment and puts him to sleep. Her husband enters and kills her. He runs away from the house and is eventually killed by some racketeers. The hero is held for the murder of the cabaret singer. He is released when they find that the finger prints are not his but those of the dead girl's husband. The heroine begs for forgiveness and asks the hero to start life all over with her again. He consents and promises to stop drinking.

The plot was adapted from the novel by Louis Bromfield. It was directed by Marion Gering. In the cast are Kay Francis, Miriam Hopkins, Regis Toomey, George Barbier, Adrienne Ames and others. The talk is clear.

Unsuitable for children and for Sunday show.

Note: The *Forecaster* prediction was accurate.

"The Road to Singapore" with William Powell

(Warner Bros., Oct. 10; running time, 68 min.)

This picture is certainly not worthy of the talents of William Powell, for the story is mediocre; it is hardly interesting, and at no time suspenseful. The hero is not a sympathetic character; nor are, for that matter, any of the others. It is difficult to make an audience sympathize with a libertine, disliked by all men he comes in contact with because of his unsavory reputation concerning women. There is too much of the sex element in the picture: the hero pursues the heroine even though she is married; the heroine dreams only of romance and dislikes her husband because of his practical mind; the heroine's sister-in-law, a young girl, pursues the hero trying to make him fall in love with her—it is not until he threatens to take advantage of her that he is able to rid himself of her:—

The heroine, while aboard a ship bound for the orient, meets the hero who is bound for the same port. When they land he lures her to his bungalow under the pretext of taking her to the place where she wanted to go. Once there, she discovers the deception and tells him that she had come to the orient to marry her fiancé, a physician. She does marry the physician but she dreams of the hero. She makes a dinner party and to her husband's consternation she invites the hero, who had been blacklisted by every one else and expelled from the club because of his reputation. Her husband goes on a trip and takes his sister with him for fear that she may be taken advantage of by the hero. The heroine goes to the hero's home for dinner. Her husband returns unexpectedly and finds the note inviting the heroine to dinner. He goes to the hero's bungalow and the heroine tells him she does not care for him and that she is going away. He threatens to shoot the hero but he realizes it is useless, for the hero tells him he is taking his wife away from him and sailing for Singapore with her.

The plot was adapted from the play "Heat Wave" by Roland Pertwee. In the cast are Doris Kenyon, Marion Marsh, Alison Skipworth, Lumsden Hare, Louis Calhern and others. The talk is clear.

Not suitable for children or for Sunday show.

Note: In the *Forecaster* it was reviewed as "Heat Wave." The prediction was one hundred per cent correct.

"Devotion" with Ann Harding

(RKO Pathe, Sept. 25; running time, 80 min.)

This is a good comedy for high class audiences. There is a feeling of restraint about it and in a quiet way it is effective. Most of the humor is caused by the heroine's disguising herself as a middle-aged woman, with a cockney accent, in order to obtain a position as nursemaid to the hero's son and in that way be near the hero, whom she loved. One of the most humorous situations is the one in which the hero discovers the nursemaid's identity; also the situation in which the hero insists on taking the heroine home after having had dinner with her, and her frantic efforts to evade him and get back to her post as nursemaid so as not to be found out by him:—

The heroine, considered a wall-flower by her family, decides to go to work. Her family all depart for different parts of Europe. She is elated when she hears that the hero needs a nursemaid for his son. Having met him once and fallen deeply in love with him, she decides to masquerade as a middle aged woman and apply for the position. She gets it. One of the hero's friends, an artist, notices blond hair protruding from under the heroine's wig and sketches a picture of her as he thinks she really looks. When the hero sees this he realizes who she is. He accepts a dinner invitation from her father at which she is to be present (without her disguise). At the dinner, he talks of nothing but his housekeeper, much to her embarrassment. She does not know that he had found her out. He insists on taking her home. She manages to get rid of him and to sneak back to his apartment. Once there she is discovered and he tells her he knew about the disguise. She thinks his wife is dead and is shocked when the wife pays him a visit one evening. She leaves him in a fury. She later finds out that the hero had not seen his wife, who was a dipsomaniac, for over four years, and that he had obtained a divorce from her. They are united.

The plot was based on the story "A Little Flat in the Temple" by Pamela Wynne. It was directed by Robert Milton. Ann Harding and Leslie Howard give excellent performances. Others in the cast are Robert Williams, O. P. Heggie, Dudley Digges, Allison Skipworth, Louise Closser Hale and others. The talk is clear.

Not unsuitable for children or for Sunday show. It is a picture mostly for the high-brows. Its value to small towns is doubtful.

Note: Though there have been many changes in the plot, the *Forecaster* prediction was one hundred per cent accurate.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for Oct. 1, 1931.

County of New York.

State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.
Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owner is: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me the 30th day of Sept. 1931.

LILLIAN SILVER.

(My commission expires March 30, 1932.)

29, 1930. In these three articles the matter was put in the proper light. I am referring you also to the decision of Judge Cosgrave in the famous Fox-West Coast case, brought by the United States Government. Because of its inability to get exhibitors to stand up and testify, the Department of Justice thought it wise to accept a compromise; the defendants accepted a "Consent Decree," being left unpunished only under the understanding that they would not repeat the offense; that is, they should not again combine to exclude Southern California unaffiliated exhibitors from contracting for first or second run film and from enforcing clearance schedules that are unreasonable and discriminatory. (*The United States of America vs. West Coast Theatres, Incorporated, et al.*,—District Court of the United States, for the Southern District of California, Central Division.) This case came nearly settling the matter once for all.

The independent exhibitors will be interested, I am sure, in the outcome of this case. If Momand wins it, the power of the producers will be smashed.

ADDITIONAL EVIDENCE PROVING THE "FORECASTER" A GREAT SUCCESS

In this week's issue there are printed reviews of five pictures that were treated in the *Forecaster*. Every one of them has turned out just as it was predicted.

"Devotion," RKO Pathe: Under "Comment," the following was said: "'Devotion' is a novel by Pamela Wynne, a popular British writer, under the title 'A Little Flat in the Temple.' The story contains much that is charming in its clever delineation of the character of heroine Shirley and the younger generation to which she belongs. There is nothing offensive or vulgar about the book, the dialogue is free from either rough language or obscene allusions, and Shirley's innocent adventure in the disguise of a housekeeper to the man she is desperately in love with, Hugo Trent, is rich in humorous episodes and has dramatic possibilities. . . ." That is what exactly is the picture. There is considerable comedy in the scenes where Ann Harding impersonates the housekeeper and later when Howard recognizes her. The picture is, in fact, a good entertainment for the better class of picture-goers, though it is unlikely that it will attract very much business outside the big cities.

In the second paragraph, some observations are made, accompanied with suggestions for changes in the plot. These changes have been carried out; even though they may have been made not as a result of the *Forecaster* recommendation, the fact is that they have improved the story.

The prediction was one hundred per cent correct.

"Reckless Lives," Universal: This was reviewed in the *Forecaster* under the title "Twenty Grand." The *Forecaster* review declared the material unsuitable for the screen. The finished product proves the *Forecaster* prediction accurate.

"The Road to Singapore," First National. This was reviewed in the *Forecaster* as "Heat Wave." "Offering a thin, worn out plot, the kind that has done duty times without number in stage productions," stated the *Forecaster* review, "'Heat Wave' had a short life on Broadway and does not promise much in the way of picture entertainment. . . . The story is not only inane but stale and attempts to inject sexy atmosphere in conjunction with the supposed influence of the tropical climate and the

effects of heavy drinking did not strengthen its appeal." The picture is just that—one hundred per cent.

"Twenty-Four Hours," Paramount: In the *Forecaster* review, under "Comments," it was said as follows: "... the action is at all times either sordid, grewsome or sexually coarse . . . there is not a single character capable of arousing sympathetic interest." Under "The Editor's Opinion," the following was said: "It is difficult to see how Paramount will manage to make an entertaining picture out of this sordid, sexually coarse and grewsome material, which conveys no moral whatever." The picture is just that—one hundred per cent. The book has been changed considerably, some characters having been eliminated and the nature of those that are left having been changed somewhat. But the picture is not an entertainment. Read the review for the reasons.

"Sob Sister," Fox: This, too, has been predicted by the *Forecaster* one hundred per cent accurately. It is a fairly interesting comedy-drama, with some thrills.

Despite the hasty way with which it was organized, *The Harrison Forecaster* has made a success the first year. With the improvements that will naturally follow, it is destined to become in the independent exhibitor's life just as important as has become "HARRISON'S REPORTS."

I am already working on the 1932-33 books and plays, my object being to have as many of them ready before announcement as possible so that, when the producers make their announcements, reviews on most of them may be sent to the subscribers without delay.

PATHE REVIEWS THAT WERE OMITTED FROM LAST INDEX

Through an oversight of the RKO Pathe Home Office, the following Pathe shorts were omitted from the last index:

- 1 Pathe Review (magazine) (11 m.)... July 27
- 2 Pathe Review (magazine) (11 m.)... Aug. 24
- 3 Pathe Review (11 m.)..... Sept. 21
- 4 Pathe Review (11 m.)..... Oct. 19

They will be included in the next Index.

IS AUTHENTICITY IN PICTURES NECESSARY?

A publicity story issued by RKO reads as follows:

"One of the most daring men of the Civil War still remains one of the least known, though his works revolutionized history.

"The man was a photographer named Brady who accompanied the armies of the North and the South into actual battles and planted his cumbersome wet-plate camera in the forefront of the fighting.

"His pictures were the first to record actual war scenes and were largely responsible for the accurate pictorial of that conflict.

"In making 'Secret Service,' . . . Richard Dix, the star, and J. Walter Ruben, the director, insisted that Brady's collection of pictures be used as reference in scenes requiring extreme authenticity."

Authenticity of scenes is not essential in pictures; its presence does not add to the story values, and its absence does not subtract from them. What is needed in a picture is story values; without them, no authentic background can save the picture.

HARRISON'S REPORTS

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Columns, if It is to Benefit the Exhibitor.

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SATURDAY, OCTOBER 17, 1931

No. 42

THE THEATRE OWNING PRODUCERS HAD BETTER LOOK OUT!

At a recent meeting of Pennsylvania Newspaper Circulators, two circulation managers reported that their papers ceased printing radio programs since last spring and yet their circulation did not suffer any appreciable loss. It was stated that a few readers called on the telephone and protested, but they withdrew their protests when they were told that, since radio was in competition with the newspapers, it was not fair for any one to expect them to advertise their competitors free; there was no more reason why the newspapers should advertise radio, they said, than for ice wagons to carry placards advertising electric refrigerators.

Since the experiment in Pennsylvania proved successful from the point of view of the newspapers, it is assumed that the papers in other states will emulate their example.

This should serve as a warning to the theatre owning producer-distributors, for unless they cease continuing their advertising side-lines they may see the names of their companies removed entirely from the news columns of the newspapers. Let them remember that, every time they accept a free "show" from some merchant (Paramount—Fur Show, furnished by I. J. Fox, the furrier), or make a fashion reel tieup (Paramount and RKO), or insert closeups of commercial articles (MGM—Lux, Flit and other articles), they give these articles of these merchants free advertising and make it difficult for the newspapers to sell space to them. Since their interests are injured, the newspaper people cannot be expected to continue being friendly to the motion picture industry. Let these producers bear in mind that a friendly press is much more preferable than an enemy press, particularly during legislative sessions.

Every time a producer does an injury to the newspaper profession, the newspaper people learn of it through their organization bulletins; and so do they whenever some "smart" publicity man works up a stunt and fools the newspaper editors into believing that it is news, bragging about his success afterwards.

Just to give you an idea of the temper of the newspaper people, I am reproducing a letter sent by Mr. T. O. Huckle, publisher of *Cadillac Evening News*, of Cadillac, Michigan, to The Cramer-Kras-selt Co., of Milwaukee, Wisconsin:

"During weeks and months, we have been receiving considerable promotion material from you on behalf of Norge's Electric Refrigerators.

"We do not believe that these are even sold anywhere in the Cadillac district, to say nothing about never having received a schedule for advertising them in the *Cadillac Evening News* from you.

"We believe that you are going the limit when you try to force newspapers to mention the name Warner Brothers and also feature other films in which this Hollywood beauty is credited with having taken part. From what we learn through HARRISON'S REPORTS, we do not believe that Warner Brothers, or any of the large producers, are entitled to any extra cooperation from the newspapers. First, we believe that Columbia, Paramount, Warners and all the rest of them had better play fair with the exhibitors, particularly using the word 'fair' from our own angle.

"Possibly you may be interested in reading some of the exceptionally fine work that HARRISON'S REPORTS are doing on behalf of the independent exhibitors. Would suggest that you write P. S. Harrison, Editor and Publisher, 1440 Broadway, New York."

SOME GALL!

In a recent advertisement inserted in the trade papers by United Artists, Al Lichtman, vice-president and general manager of this company, stated under his signature the following among other things:

"But when the real hit comes along, the wise showman never hesitates to pay what those hits are worth. He realizes that he can well afford to pay up to 50% of his gross. . . ."

This statement, coming just after the battle the organized exhibitors put up against the 35% policy of MGM, has been taken by many exhibitors as a slap in the face.

Mr. Lichtman evidently thinks that the exhibitors subsist on air, pay rent with shells, and remunerate their employees for their services at the end of the week with a pat on the back.

There will be fireworks soon if Mr. Lichtman attempts to enforce a policy of 50% on the gross receipts. And let him be assured that the exhibitors will not be the losers by such fireworks.

LOOK OVER YOUR FILES FOR MISSING COPIES!

Look over your files and if you find any copies missing let me know so that I might send you duplicate copies. You cannot tell when you may need the copy you are missing.

"Adventures of Get-Rich-Quick Wallingford" with William Haines

(MGM, Oct. 10; running time, 94 min.)

There are many laughs in this picture, and it is extremely humorous in its way; but its moral effect is bad. The hero is a crook and a swindler, and with the aid of his two confederates Blackie and Schnozzle he thinks nothing of duping a man out of \$25,000, or living at a fashionable hotel and leaving without paying his bill, or attempting to swindle a group of innocent business men out of \$100,000. True in the end he reforms and is not only ready to return the money to these men, but through a trick of fate able to make an enormous profit for them in a legitimate way. A hero who makes a sucker out of every one he comes in contact with is resented. He is especially resented here for he not only swindles people out of money but tries to take advantage of the heroine, who is wiser than he thinks she is. She puts him in his place. This makes him fall in love with her. It is because of his love for her that he reforms.

The story revolves around the exploits of three crooks who swindle people out of large sums of money. Wallingford is the brainy one, Blackie, the business manager and Schnozzle, the pickpocket, who steals everything from watches to Rolls Royces. Wallingford, the hero, becomes interested in a clerk (heroine) in the hotel in which he is staying. She loses her position and when he sympathizes with her she tells him about the troubles her father is having selling property he owns to the town banker. Wallingford and his two assistants leave with the heroine for her home town. He induces her father not to sell the property but instead to form a company. Wallingford leaves in escrow with the father, as a sign of his good faith, a cashier's check for \$25,000 which he had swindled from a victim and he endorses it. The father, without telling the hero, deposits this check. He takes samples of the earth from the property and sends it to Morgan & Company. In order to impress the town people he dictates a letter while in a barber shop addressed to Morgan and Company telling them about the immense value of the property. The business people of the town contribute \$100,000 to the company by buying stock. The hero, however, realizing that he loved the heroine, refuses to run off with the money but instead decides to return it to the men. But to his amazement the property is found valuable by Morgan and Company, who offer them \$500,000 for it. Thus he and the stockholders are made wealthy. But the New York police detective arrives to arrest him because of the check. Schnozzle manages to steal it and burn it up. The heroine forgives the hero and they are united.

The plot was adapted from the story by George Randolph Chester. It was directed by Sam Wood. In the cast are Ernest Torrence, Jimmie Durante, Leila Hyams, Guy Kibbee and others. The talk is clear.

Not suitable for children or for Sunday show. Adults will get many laughs out of it, and even roars.

"The Road To Reno"

(Paramount, Oct. 17; running time, 72 min.)

Poor! The story has little entertainment value, most of the characters being extremely unpleasant. Drunken women, dissolute men, divorces, an attempted seduction, a murder, and a few suicides are only some of the supposedly "amusing" features; and to top it off the main character is a sensual, selfish mother, who casts aside the happiness of her children in order to satisfy her own vanity. It is because of her unbearable attitude that her son kills her lover and then takes his own life. The picture leaves one with an ugly taste:—

The heroine and her brother are dismayed when they are told by their mother that she is going to divorce their step-father. They try to persuade her not to do so but it is useless; however, she promises them never to remarry. The heroine leaves for Reno with her mother, and her brother remains with the step-father. On the train she meets the hero, bound for California for a position as engineer. They fall in love and he promises to write to her. Once in Reno the heroine and her mother go to parties every night. One of the men, who had gone there to divorce his wife after he had spent her whole fortune, pays attention to the heroine and to her mother. He is really after the mother because of her money but he is infatuated with the heroine. His wife, envious of them, phones the

heroine's step-father about the situation. He sends the brother to Reno. In the meantime the hero had come to Reno to see the heroine. They quarrel because he resents the man's attentions to her. This man lures her to his apartment and only the arrival of her mother saves the situation. She is happy to see her brother and tells him all. They are shocked when their mother tells them she is going to marry this man. At the ceremony the brother kills the man and then takes his life. The hero in the meantime had gone back to California preparing to leave for a foreign land on an engineering job. The heroine joins him.

The plot was based on a story by Virginia Kellogg. It was directed by Richard Wallace. In the cast are Lilyan Tashman, Charles Rogers, Peggy Shannon, William Boyd, Wynne Gibson, Tom Douglas and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"Grief Street"

(Chesterfield, Oct. 8; running time, 64 min.)

Fair. It is a murder mystery, which keeps the interest of the spectator to some degree. It is not until the very end that the real murderer is suspected by the audience. The humor is supplied as usual by a dumb detective, who suspects everyone but the right person. The main trouble is that it is somewhat slow-moving and the conversation occasionally is dull. There is some human interest in the love affair between the hero, a newspaper reporter, and the heroine, who is one of those suspected of the murder. He arouses the sympathy of the audience by his faith in the heroine and by his desire to help her:—

A famous actor is found in his dressing room strangled. The police are baffled because the doorman insisted that no one had entered the room from the door, and since the window was barred it was impossible for any one to enter. The hero, a newspaper reporter, becomes interested in the case. He meets the heroine outside the stage door and becomes interested in her. He tells her to wait for him but when he comes out she is gone. He goes to his apartment and finds her waiting there for him. She shows him a note she received warning her that the actor was going to be killed, but she could not enter the room to warn him. She tells the hero that at one time she had been interested in the actor but that was all over. But he had been trying to win her back. The hero and the heroine become friendly. She receives a second note warning her that the hero will be killed. Before she has a chance to telephone him she is shot, but not fatally. The hero solves the murder by proving that the stage manager, who had been in love with the heroine, had really killed the actor by poisoning him. Then as he was the one to discover the murdered man he had time to tie the cord around his neck to make it appear mystifying. The manager is arrested and the hero and the heroine are united.

The plot was adapted from a story by Arthur Hoerl. It was directed by Richard Thorpe. In the cast are Barbara Kent, John Holland, Dorothy Christy, Crawford Kent and others. The talk is clear.

Sensitive children may be frightened by the discovery of the murdered man and the shooting of the heroine. Otherwise it is not unsuitable for children or for Sunday show.

Note: There are two close-ups of the Underwood Type-writer in this picture.

"The Range Fued" with Buck Jones

(Columbia, August 24; running time, 59 min.)

This is not as strong as other Buck Jones pictures; it is somewhat a formula western, only that the accusation for the murder is done, not against the hero, but his pal. This puts the hero in an awkward position because, since he is a sheriff, he is compelled to arrest him. There are the usual attempts at lynching, which the hero frustrates, saving the life of his pal. It is shown in the end that the accused man was innocent, and that the guilty man was he who was insisting the loudest that the hero be lynched for murder. There is, of course, a love affair, the hero being rewarded with the hand of the heroine, who is his young pal's sister.

The story is by Milton Krims; the direction, by Ross Lederman. John Wayne, Susan Fleming, Ed Le Saint, William Walling, Wallace McDonald, and others are in the cast.

Not objectionable for children or for Sunday showing in small towns.

"Monkey Business" with the Four Marx Brothers

(Paramount, Sept. 19; running time, 78 min.)

Entertaining! The Marx Brothers are up to their usual tricks. In their somewhat "insane" way, they are just as funny.

Of course, there is no plot to speak of, but their antics make up for this shortcoming.

This time they are stowaways on an ocean liner and their main purpose is to keep from being caught by the Captain and his officers.

One of the funniest scenes is where Harpo is being chased by an officer, who had recognized him as one of the stowaways. He rushes into the childrens' quarters where a Punch and Judy show was being performed. He hides behind the curtain and makes believe he is one of the dolls. As a result, the officer could not find him. This makes the officer almost crazy because he had seen him go into the room.

Gangsters are mixed up in the story but they are made so ludicrous by the Marx Brothers that they are not objectionable. Through fear, the brothers are forced to become bodyguards to the gangsters, two for one gangster group and the other two for the enemy group. This involves them in many exciting situations, such as a fancy dress ball, and a kidnapping of the daughter of one of the gangsters by the rival gang. The younger Marx is in love with this girl and he enlists the aid of his three brothers in order to rescue her. They find out she is hidden in a barn and they all go there. This situation is screamingly funny and exciting, too, for the younger Marx has a terrific battle with one of the gangsters.

Groucho, as usual, gets most of the laughs. At the fancy dress ball he spies a waiter carrying wine to the chief gunman. He stops him but he is refused a drink. He takes out a dollar bill and waves it at him. The waiter, thinking he will get the money, gives him a drink. When he finishes the drink he tells the waiter to come back in a half hour and at that time he will give him another look at the dollar. There are some funny scenes in which also Thelma Todd takes part.

The story was written by S. J. Perelman and Will B. Johnston. It was directed by Norman McLeod. In the cast are Tom Kennedy, Ruth Hall, Rockcliffe Fellows, Ben Taggart, Otto Fries and others. The talk is clear.

Suitable for children and for Sunday showing.

"Heaven On Earth" with Lew Ayres

(Universal, Oct. 13; running time, 89 min.)

As a picture on which Universal pinned bundles of hopes, "Heaven On Earth" is a disappointment, for the reason that the characters are not sympathetic; and the average spectator refuses to take an interest in people who do not do worth while things. The hero is shown shooting and wounding a man, who later turns out to be his cousin. The Captain, supposedly his (the hero's) father, but only his stepfather, had killed the hero's father years before for some injury done to him and had adopted the baby hero with the object of rearing him to hate his relatives. This cannot arouse any sympathy for the Captain. The break up of the relations between the hero and the Captain is not sympathetic action. The hero's decision to kill the Captain cannot be expected to be applauded by the spectators. Most of the action is, in fact, unsympathetic. The result is that the spectator does not take an interest in the fate of the characters. The only person to awaken a measure of sympathy is the young heroine. But it is not enough to make the picture interesting. The flood scenes are spectacular; they are interesting and somewhat thrilling. But they would have been far more effective had the characters captured the spectator's sympathy.

The plot has been founded on the novel "Mississippi" by Ben Lucien Burman. Some changes have been made to it, but they are minor and have hardly changed the make up of the characters. One of the most decided changes is the eliminating of the marriage between States and Towhead, and consequently of the son that was born to them.

The direction is good, and the acting of most of the characters is artistic. The acting of Lew Ayres is excepted; he goes through the piece as if he did not care whether he worked or not; he failed to express any feeling. The fault

may be owed to the fact that he is not called upon to express great feeling. The scene where Towhead is shown ill in bed, after her rescue from the wrecked shanty boat, is fairly pathetic.

Anita Louise is the heroine, Harry Beresford the Captain, and Lew Ayres the young hero. Elizabeth Patterson, Peter Richmond, Jules Cowles and others are in the cast.

It is not objectionable for children or for Sunday showing.

Note: In the Forecaster, it was stated that, although the material was depressing, with proper changes it could be made entertaining. The changes made to the book plot have not proved sufficient.

"Convicted"

(First Division, Oct. 13; running time, 56 min.)

A fairly good murder mystery. The interest of the spectator is held to the very end because there are so many suspects. The discovery of the real murderer comes as a complete surprise as he was never one of the suspects. The heroine has the sympathy of the audience because of the predicaments she finds herself in, first because she resented the attention paid to her by the man who was later murdered and then because circumstances seemed to point to her as the murderess:—

The heroine, trying to elude the backer of her show because his attentions caused her embarrassment, sails for Panama. She is made very unhappy when she discovers that he is on board. The hero, a famous criminologist, in love with the heroine, is also on board but she is delighted when she discovers this. The manager enters into a poker game with some men and there is a quarrel when he accuses them of cheating. They threaten him. The heroine discovers in her cabin a gift from this man. She takes it back to him and when he refuses to let her go she strikes him with a candlestick. She is seen leaving his cabin. The next morning he is found dead, stabbed. She is accused. But the hero solves the mystery by discovering that one of the officers of the ship knew that the murdered man had absconded with \$100,000. He finds the money on him which proved that he killed him. The hero and the heroine are united.

The story was written by Ed Barry. It was directed by Christy Cabanne. In the cast are Aileen Pringle, Jameson Thomas, Harry Meyers, Dorothy Christy, Richard Tucker and others. The talk is clear.

Sensitive children may be frightened. Otherwise, it is not unsuitable for children or for Sunday show.

"Smart Woman" with Mary Astor

(RKO, Sept. 26; running time, 66 min.)

A fairly amusing comedy of marital difficulties. The heroine is an appealing character, for she has common sense, patience and understanding. The only trouble is that one feels she ought not to have all these attributes for a man who does not deserve it, for the hero is presented as a person with little common sense. The means she uses to bring about the downfall of the other woman and to winning back her husband's affections is amusing. John Halliday, in the role of an English lord, in love with the heroine, arouses the sympathy of the audience and one almost regrets that he does not win her affections in return. It is mainly through his assistance that she is able to carry out her plans:—

The heroine, back from a European trip, is heart-broken when she learns that her husband had transferred his affections to another woman. She decides to win him back. First she invites the girl and her mother down for a weekend, her husband being a guest also. Then she calls on an English lord for his help. She had met him on the boat on her way home from Europe and he was very much attracted by her. When he arrives at her home he immediately grasps the situation. He pays attention to the girl involved, and when she hears that he is a wealthy bachelor she does not delay in transferring her affections to him. The hero discovers this but is not sorry for he realizes it is really the heroine he loves. They are reconciled.

The plot was adapted from the play "Nancy's Private Affair" by Myron C. Fagan. It was directed by Gregory La Cava. In the cast are Robert Ames, Edward Everett Horton, Noel Francis, Gladys Gale and others. The talk is clear.

Very good for the classes but possibly boring for the masses. Doubtful for children for they may be bored with all the sophisticated talk. There is not very much action.

THE FOX DEBACLE

The motion picture industry was astounded, as undoubtedly was the stock holding public, at the condition of the Fox Film Corporation, as disclosed by its recent financial statement. For the six months ending June 27, 1931, the profits, before Federal taxes were deducted, were \$120,152. Compare this with the \$6,785,897 for the corresponding six months of last year and you will know the condition of this company.

The financial condition of the Fox Film Corporation should interest every exhibitor who holds a Fox contract for pictures. As a result of the vanishing of the profits, the appropriations for the production of pictures may have to be reduced. If this were resorted to, what will happen to the quality of the pictures?

A GOOD RESOLUTION THAT COULD BE MADE BETTER

"Institutional advertising to revive interest in pictures and to increase attendance generally" is the aim of a plan under consideration by the members of the Hays organization, according to *Motion Picture Daily*. "Discussion of the subject," continues the article, "is said to have featured a meeting of Hays' directors yesterday (October 8) afternoon."

This will be accomplished by a national advertising campaign to cost approximately \$500,000. The advertising will not mention the product of any particular company.

Institutional advertising will avail the producers nothing if pictures such as "An American Tragedy," "The Mad Parade," "The Pagan Lady," "The Reckless Hour," "The Magnificent Lie," "Common Law," "Laughing Sinners," "Twenty-Four Hours," and others of this sort are being served to the American people, and no indication is shown that they have abandoned the thought of producing such pictures as "Dr. Jekyll and Mr. Hyde," "A Farewell to Arms," "No One Man," "Zelda Marsh," "Bridge vs. Bridge," "Blonde Baby," "The Impatient Virgin," "The Greeks Had a Word For It," "Wife to Hugo," "The Man with Red Hair," "The Sphinx Has Spoken," "The Other Passport," and many others.

HARRISON'S REPORTS applauds, of course, the decision of the producers to spend money in the newspapers for institutional advertising, for newspaper advertising is the most effective method of attracting people to the box offices of the theatres; but it can be made ten times as effective if also the quality of the pictures were improved. This paper has little hope for the improvement of the quality of pictures as long as the present system of choosing story material prevails.

ADOLPH ZUKOR'S STATEMENT

To bolster up the morale of the people who hold Paramount stock and of the exhibitors in general, Mr. Adolph Zukor issued a statement recently stating that the present difficulties of the Paramount-Publix organization are only temporary, and that Paramount is coming back stronger than ever. "Our studios are giving us better product this year

than last. Our theatres are operating well, carefully and economically. . . . Our foreign business, in spite of conditions, is splendid. . . ."

"Our studios are giving us better product this year"! HARRISON'S REPORTS has failed to notice it.

"Our theatres are operating carefully and economically"! Does he mean the paying of \$184,000 a year rent for a closed theatre (Eastman, Rochester, N. Y.; four theatres in Detroit, Michigan, and other theatres in other cities) is operating "economically"?

"Our foreign business is splendid"! "An American Tragedy" was barred in England and there is little likelihood that its exhibition will be permitted in Australia and in New Zealand. Does that make the foreign business of Paramount "splendid"?

It would be much wiser if Mr. Zukor stopped issuing statements and made good pictures. The Paramount-Publix organization attained its strength in the past by good pictures by concentration of energy, and it is only by such pictures and such energy concentration that it will regain it—not statements. He should make good pictures and drop all its theatres except the few in key cities; he should realize by this time that theatres in Florida, Georgia and even in New York State cannot be conducted from a desk in an office building on Broadway.

The present difficulties of the Paramount-Publix organization are owed chiefly to its theatre expansion.

UNFAIR COMPETITION

Don Thornburg, of Marshalltown, Iowa, informs this office that the Publix Theatre, in his city, is charging 25 cents admission for five days a week and 15 cents for two days.

When the Paramount salesman calls on you to sell you his pictures and asks you as much as you paid last year, tell him that, since the Publix theatres are reducing their admission prices to attract patrons, thus admitting by implication that, not only their system is wrong, but also their pictures poor, they are worth just one-third as much.

MISREPRESENTING AMERICA

The article that follows appeared in the September 25 issue of the *News*, of Northfield, Minnesota:

"Dr. Duniway, in his address before the Lions club last week, cited American-made films shown in Japan as misrepresenting this country in the eyes of our neighbors across the Pacific Ocean. He is not the first to testify that European, Asiatic and South American peoples, by means of the movies, are afforded rather puzzling composite views of what the natives of the United States must be like. As Hollywood produces by far the greatest number of photo-dramas made, its output going to the far corners of the earth, the fact may be very easily seen that these pictures are either ambassadors of goodwill or quite the contrary. This puts a big responsibility on the movie industry, for this country cannot claim the respect and admiration of other peoples, no matter how astute our diplomats may be, if a large percentage of film productions misrepresent us in the eyes of the world."

HARRISON'S REPORTS

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Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XIII

SATURDAY, OCTOBER 24, 1931

No. 43

THE HAYS ZONING PLANS DROPPED

As a result of the suit that has been brought by Mr. W. R. Youngslaus of Madison, Neb., against the producer-distributor zoning and protection plans, the producer-distributors have abandoned their efforts to enforce such plans until they hear what the courts will say.

Where are the boastful statements of the Hays subordinates to the effect that they are going to go ahead with their zoning and protection plans regardless of the opposition on the part of the exhibitors? The first suit that has been brought against them by an exhibitor has made them run to cover.

HARRISON'S REPORTS has always held the belief that not round-table conferences but court decisions can determine definitely the status of the producer-distributor policies enforced upon exhibitors concertedly. It feels glad to notice that the exhibitors are at last resorting to the courts, a thing that they should have done long ago. This paper's views in regard to protection are well known; it has always stated that protection, as practiced, is illegal, and that the courts would so say. All we have to do is for us to wait until the juries render their verdicts in the several suits now before them.

On this occasion, allow me to say that I see with great misgivings the fraternizing of exhibitor leaders with producer leaders. Though the purpose for which they are co-operating—relief of the unemployed—is holy, the exhibitor leaders must remember that they have exhibitor interests to protect; therefore, they should not get too much under the influence of the Hays atmosphere.

THE QUESTION OF THE MUSIC TAX

Recently I received two letters on the question of the music tax collected by the American Society of Composers, Authors and Publishers.

The one asks the following question: "How long will the theatre owners be gouged by the American Society of Composers, Authors and Publishers?"

The other letter reads as follows: "According to a letter received from the Los Angeles representative of the American Society, . . . they have set up a committee now in session working out details of a raise. If, on February 1st, this committee brings in a recommendation of \$1 a seat, what is the answer? The same, as you sent me under date of September 23, I suppose—to wit, just because they have several Supreme Court decisions in their favor, they can keep on collecting indefinitely.

"You're all wrong, Pete, and you know it, but for some reason this subject doesn't get a rise out of

you. Supposing I notified the Distributors that on and after a certain date I would NOT have the American Society license. They would probably answer for me to jump into the lake, but IF enough Exhibitors told them the same thing, they more likely would tell the American Society to take the same jump.

"You know perfectly well that this tax is absolutely the most obnoxious and disagreeable charge that was ever placed before the Exhibitors. I should think you would choose something of this nature to center your attacks upon instead of some other subject that does not possess such popular appeal with the Exhibitors. Why, I bet that if you ever got anything on this outfit that would relieve the payment of this tax, you could write your own ticket from that time on."

The writer of the second letter is my old friend Glenn Harper, former secretary of the Los Angeles organization, now proprietor of the Corona Theatre, at Corona, Calif. He is an old war horse.

The subject of music tax has been used as a football of exhibitor politics for years. Whenever an exhibitor leader wanted to arouse the exhibitors so as to induce them to attend a meeting, music tax was the main theme. Our old friend Sidney used it for all that it was worth. But I believe that we have developed enough in the last few years to induce us to be sensible and fair. Instead of treating this subject with a view to "hurrahing" ourselves into the hearts of the exhibitors, let us treat it with some sense of justice.

Let me first explain what the American Society of Composers, Authors and Publishers is, even though I am not acquainted with any of the members. It is an organization set up to protect the fellows who write music, and who in the old days were unable to get anything out of the sweat of their brows. Being an association, it has naturally lost its individuality, and it appears to us as something with horns, with a spear in its hands.

How would you like to work for someone, and at the end of the day be told: "I thank you for your help; now run along home!" The fellows who write music cannot continue writing unless they eat and pay their house rent. They must have clothing. Is it fair for you to use the product of their labor without paying for it? Be fair!

Of course, I am not saying that the system of charges is right; the Association may decide to charge one dollar a seat, (or it may break up some day and each individual member may want to collect ten cents a seat for royalty if his music were played by you). This matter, however, is a defect of the copyright law; it should be so modified as to prevent any such abuse. But I doubt if it will ever

(Continued on last page)

"The Beloved Bachelor" with Paul Lukas*(Paramount, Oct. 24; running time, 74 min.)*

Fair! There is very little to the story, and the ending is not quite satisfactory. Audiences usually do not sympathize with a man who falls in love with a girl who is many years younger than he is. Especially so in this picture, for the hero had reared this girl and it is somewhat hard to reconcile the fact that, after they had lived together for many years, and she had accepted him as her father, their feelings would change from that of father and daughter to lovers. The end of the picture resembles that of "Daddy Long Legs," except that in "Daddy Long Legs" one did not notice the discrepancy in the ages so much; the similarity being in the fact that the hero thinks the heroine is in love with a young boy and she thinks he does not care for her:—

The hero, an artist, is about to be married. A friend of his dies but before she does she extracts a promise from him that he will care for her child. In order to do away with red tape he tells the authorities that the child is his. His fiancée overhears this and is shocked. She sends him a telegram that she has married some one else. This makes him very unhappy. With the help of some of his friends he takes care of the child. She grows up to be a beautiful girl. She falls in love with the hero but cannot make him realize that she is a grown-up girl. At the unveiling of one of his works of art he meets his former sweetheart. He joyously tells his friends that she is going to Reno to get a divorce and then marry him. While she is away the heroine makes him fall in love with her. His old sweetheart returns and tells him she had decided to go back to her husband. He is overjoyed and after some misunderstandings he and the heroine are united.

The plot was adapted from a play of Edward H. Peple. It was directed by Lloyd Corrigan. In the cast are Dorothy Jordan, Charlie Ruggles, Vivienne Osborne, Leni Stengel, John Breeden and others. The talk is fairly clear.

Not unsuitable for children and for Sunday showings.

"Heartbreak" with Charles Farrell*(Fox, Nov. 8; running time, 58 min.)*

There is much human interest in this picture. It has been produced lavishly. The action, a great part of which takes place on the estate of an Austrian Count, centers around the World War. There is one thrilling scene. It is where the hero, an American aviator, goes after the ace flyer of the enemy's. He is relentless in his pursuit and several times it looks as if the planes will crash. He finally downs the plane which falls into a heap. He brings his plane down to save his victim from the fire. He is heartbroken when he discovers that it is the brother of his sweetheart, an Austrian countess. The boy had recognized him and tried to signal for the hero not to attack him but he did not understand the signals.

The hero is a sympathetic character. He risks his life and honor in order to cross the

enemy line and see the heroine to explain to her how her brother was killed. When she hears that he killed her brother she tells him she hates him. He returns to his post and is court-martialled for having left, his sentence being dishonorable discharge from the army and imprisonment during the duration of the war. After his discharge he goes back to Austria. The heroine forgives him and they are reconciled.

The plot was based on the story by Llewellyn Hughes. It was directed by Alfred L. Werker. In the cast are Hardie Albright, Madge Evans, Paul Cavanagh, John Arledge and others. The talk is clear.

Suitable for children and for Sunday showing.

Substitution Facts: In the contract 331 is listed as "Son-in-Law" from the story by Edwin Dial Torgerson, with Lois Moran and William Collier, Sr. It is, therefore, a story and star substitution, but since Charles Farrell is the star, you are getting more than the contract calls for.

"The Honor of the Family" with Bebe Daniels*(First National, Oct. 17; running time, 64½ min.)*

A fairly entertaining comedy of the risque type. It is suitable mostly for cultured picture-goers, although the masses may not find it uninteresting. Some of the situations are extremely "raw" in their meaning. One of such situations is where the hero overhears the heroine inviting her lover to her room at night. He enters her room and because it is dark she does not realize who he is. It is only when her lover arrives later that she is aware of the deception. The heroine's role is an unsympathetic one for she is dishonest and uses her wiles on an old man in order to obtain control of his fortune. But she finds her match in the hero, a soldier and nephew of the old man, who is aware of her trickery. Most of the humor is caused by his treatment of her and the nonchalant attitude he assumes towards every one.

The old man arouses sympathy, for although he is aware of the heroine's falseness she makes such an excellent companion for him that he cannot do without her. The hero finally has his own way for he not only kills the heroine's lover in a duel but also manages to have the heroine leave his uncle. He then procures a check in blank from his uncle to fill in any amount he pleases as long as he brings the heroine back. The hero has no intention of bringing her back because he is in love with her and expects her to stay with him.

The plot was based on the play by Emil Fabre from the story by Balzac. It was directed by Lloyd Bacon. Warren William and Frederick Kerr give excellent performances. Others in the cast are Alan Mowbray, Blanche Friderici and Dita Parlo. The talk is clear.

Unsuitable for children and for Sunday showing.

"Susan Lenox: Her Fall and Rise" with Greta Garbo

(MGM., October 3; running time, 74 min.)

A purely sex drama. The heroine is shown as having had affairs with one man after another. An attempt is made to justify her actions, but they are not justifiable. Her good acting, however, robs it a great deal of its offensiveness. At times the action is long drawn out and boring. Occasionally she arouses a little sympathy because of the unfortunate circumstances she finds herself in:—

The heroine runs away from her father's farm when she learns he intends to sell her in marriage to a drunken brute. It is a stormy night and she seeks shelter in the hero's house. She remains there and they fall in love with each other. He has to leave for a few days but she promises to wait. Her father and her intended husband come to the hero's house in search of her. Terrified, she runs away again. She seeks refuge with a travelling circus. When the owner realizes that she is running away from home he demands that she give herself to him in return for his silence. She writes to the hero and he comes to take her away. He is so disgusted when he learns about the affair with the circus owner that he leaves her in a rage. She promises to teach him a lesson. She goes from one man to another until she becomes the mistress of a wealthy politician. At a dinner party that she gives she arranges to have the hero there as a guest. He tells her he had gone back to the circus to find her. She is overjoyed to hear this. But again, he leaves her in disgust. She leaves her lover and travels in search of the hero until she finally finds him in a dive where she is a performer. He is now a drunken, broken-down man. She finally makes him revive his faith in her and they are reconciled.

The plot was adapted from the novel by David Graham Phillips. It was directed by Robert Z. Leonard. In the cast are Clark Gable, Jean Hersholt, John Miljan, Alan Hale, Hale Hamilton and others. The talk is clear.

Not suitable for children or for Sunday showing.

NOTE: The picture is drawing large numbers of people at the Capitol, where it is now being shown. Though it will go over in large cities and smaller cosmopolitan centres, it is hardly suitable for small towns.

"Left Over Ladies" with Claudia Dell

(Tiffany, October 11; running time, 66½ min.)

"Left Over Ladies" is an excellent entertainment, the kind that should please the masses as well as the classes, for it appeals, not only to the emotions, but also to the intellect. Some of the conversation will be enjoyed for its wit. There is strong love interest, and also pathos. The pathos comes from the disappointment felt by the heroine, who had lost the man she loved by his having gone back to his wife, for the sake of his child. There are other situations with pathos. The picture is free from "dirt," even though it deals with sex problems. Instead, it conveys a powerful moral—that wives should be contented when they have a good husband and not to seek happiness else-

where, lest their lives turn into tragedies. The scene in which the heroine is shown asking her husband to take her back and the husband refusing to do so should make many a wife realize vividly what the consequences may be to her if she, too, should act like the heroine of this picture. The settings are lavish; they should do credit to the best picture theatre in the United States:—

A book, "This New Freedom," she had read, fired the heroine, married to a good man, with ambition to do something. But in order for her to do it, she felt she had to be free. So she divorces her husband. She meets the author of the book and learns from him that the trash the book contained, although it proved a sensation among the book readers, had cost him his happiness; he had lost his wife and child. The heroine and the author are drawn together; she helps him with his work. They soon fall in love with each other. The shock the heroine feels is great when the author goes back to his ex-wife; she had won him through their child, a little son, whom the author worshipped. The heroine now wants to be reconciled with her husband, whom she still loved, and who loved her; but he will not have her back. Eventually, however, he is convinced that she had learned her lesson and they remarry.

The original story, in synopsis form, was written by Ursula Parrott; Robert R. Presnell enlarged it and wrote the continuity and the dialogue, which is at times brilliant. Earle C. Kenton made an excellent job of the direction. Claudia Dell does very good work; she is a comer. Marjorie Rambeau seems to be indispensable in the picture; as a famous ex-operative star, who had lost her standing because of drink, and whom the good-hearted heroine had been caring for, she does some excellent acting. She brings laughs and tears. Walter Byron, Alan Mowbray, Dorothy Revier, Rita La Roy, Roscoe Karns, Franklin Farnum and little Buster Phelps are in the cast; little Phelps, a boy about three years old, adds charm to the picture. The talk is clear.

I think it will not hurt any small exhibitor if he were to show it on a Sunday; this, however, must be left entirely to his judgment.

A CORRECTION OF THE PATHE NEWS RELEASE SCHEDULE

Although the Pathe News releasing arrangement was changed August 1, the Pathe office failed to notify this office so as to make the proper change in it. Consequently, the schedule in accordance with the old numbering arrangement was carried in the Index.

The new numbers and their release dates follow:

20 Released Wednesday	October 7
21 Released Saturday	October 10
22 Released Wednesday	October 14
23 Released Saturday	October 17
24 Released Wednesday	October 21
25 Released Saturday	October 24
26 Released Wednesday	October 28
27 Released Saturday	October 31
28 Released Wednesday	November 4
29 Released Saturday	November 7
30 Released Wednesday	November 11

come to this, for if it should, I believe the courts might find the charge confiscatory. The Association employs lawyers with brains and these would not let it take a step of this kind. But just because the law is defective it is no reason why the men who work hard to write musical compositions should not be paid for their work by those who use it.

The charge made by the producers in the form of score charge for the recording rights is a different matter. In this instance, the producers pay very little to the association, but they gouge you. In the old days it was nothing short of robbery. It is, in fact, my belief that, if some exhibitor were to sue a producer-distributor on the ground that the monies collected from him in the form of score charges were unreasonable and confiscatory, I am pretty sure that he could collect most of that money back: when the jury and the court hear of how little the producer paid to the owners of the copyrighted music for the right to record it, I am sure that there can be no different verdict.

Mr. Harper has raised a very delicate question: he asks what would happen if he said to the producers that he does not want the license of the American Society any longer. Many of you are lawyers: I should like to hear from you on this point.

The way I am treating this subject is not, I am sure, designed to make me more popular among the exhibitors than I am—I believe my friend Glenn will agree with me on this; but it is the decent way. If we should demand justice of others, we should be ready to deal justice ourselves.

A QUESTION!

The moving picture industry, at the initiative of Will H. Hays, is going to hold benefit performances, the proceeds of which will be used for the unemployed.

This is a good resolution and HARRISON'S REPORTS may be counted as one of the supporters of this movement. But it wants to put one question to Mr. Hays and to all those whom he represents: How about the unemployed in the motion picture industry itself? Hundreds of them have been let out, at times without warning—persons who have spent their lifetime in the industry. And the inconsistent part about it is the fact that relatives of picture executives continue to draw unheard of salaries, salaries that, in other industries or professions, are not paid to men with years of college training, with several letters trailing their names; and the executives themselves draw their former salaries only slightly reduced.

Yes, Mr. Hays! How about the industry's unemployed?

CULTIVATE THE FRIENDSHIP OF THE NEWSPAPER PUBLISHERS

I am sure that many of you were impressed by the contents of the letter sent by Mr. T. O. Huckle, Publisher of *Cadillac Evening News* of Cadillac, Mich., to the Cramer-Krasselt Co. of Milwaukee, Wis., printed in HARRISON'S REPORTS last week. It showed the interest Mr. Huckle has taken in independent exhibitor affairs as a result of the educational work this paper has conducted among the newspaper publishers since last March.

There is a great deal of community of interests between picture theatre owners and newspaper publishers and an understanding of each other's problems cannot help proving beneficial to both groups. It should be to your interests, therefore, to co-operate with them at every opportunity. It would not do you any harm to take your local editor into your confidence so that he might understand your problems.

A MESSAGE TO THE FOREIGN SUBSCRIBERS OF "HARRISON'S REPORTS"

This message is addressed to the subscribers of those countries in which the rate of exchange has fallen.

The falling of the exchange has naturally added to their burdens, coming, as it has come, on top of the business depression, which is world-wide.

"HARRISON'S REPORTS," not wishing to add to these burdens, has decided to accept payment in their country's money, instead of in dollars. For instance, British exhibitors may continue to remit £3/6/0 in English pounds, New Zealand exhibitors may remit the same amount in New Zealand pounds, and Australian exhibitors may remit £3/12/0 in Australian money. The same is true of Canada: these exhibitors may remit in Canadian dollars. This arrangement is to remain in effect until January 1, 1933.

NOT SO! FOX EXECUTIVE SAYS

As a result of last week's article, "The Fox Debacle," a Fox executive called me up on the telephone and told me that the losses of Fox Film Corporation were sustained in the theatre division, and not in the film company; therefore there is no danger of shortage of funds for production purposes.

HARRISON'S REPORTS is glad to have the assurance of this executive that production will not be impaired as a result of the Fox state of affairs. The production of good pictures was never needed as much as it is needed now, to help the exhibitors weather the storm.

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Vol. XIII

SATURDAY, OCTOBER 31, 1931

No. 44

THE BOOMERANG!

You know, I am sure, what a "boomerang" is; it is a curved missile, so shaped that, when hurled away at an enemy, the air resistance sends it back to the thrower. If it is a sharp instrument, often in its return it hurts the sender, while it leaves the intended victim unharmed.

Sam Katz, of the theatre department of Paramount-Public, put the double-feature bill into force with the purpose of causing difficulties for the independent theatres by creating shortage of product.

To a certain extent, he succeeded in his purpose. But, in driving some independent theatre owners out of business, he has dragged down the price of Paramount pictures; for the remaining theatre owners felt that, if the Paramount pictures are doubled up with the pictures of other producers, it is a proof that they are too poor to stand up alone. The consequence was that the independent theatre owners refused to pay more money for Paramount pictures than they paid for independent pictures.

It is an odd thing that the lowering of prices, instead of hurting the chances of the independent producers, has enhanced them, for this reason: The independent producers can make pictures for one-half, and often for one-third, the cost of the overhead of the big producers. You know, I am sure, that the big companies have a certain amount of expenditure for each picture before the cameraman starts "shooting." It is said that MGM, for example, has an overhead of \$170,000; Paramount around \$90,000. The independents can make pictures, of as good a quality, at anywhere from \$45,000 to \$75,000. Because of the heavy overhead, the big producers cannot rent their pictures for the same price as can the independent producers. What will, then, be the result? The theatre owning producers, having started the double-feature bill, must book independent pictures and thus help the independent producers.

Of course, they will not pay them very much; but whatever they will pay them, it will be "velvet" for, before the putting into force of the double-feature bill, they received no business at all from the producer-controlled circuits.

The selling of independent pictures to the circuits does not narrow the market of the independent producers in the independent exhibitor field, for the independent exhibitors, not to be outdone by the circuits, have followed their example and established double-feature bills. In most instances they are compelled to show films second and even third run, but they count on meeting circuit theatre competition, first, by better program selection, and, secondly, by better and more economical management.

Thus what was started by Sam Katz to help his company by making things hard for the independent exhibitors is now acting as a boomerang.

Incidentally, let me say that the prospects for the independent producers have never been as bright as they are now. The big companies, torn by internal dissension and by politics, are unable to make good pictures. This leaves the field wide-open for the independent producers. Let them make good pictures and they can sell them, not only to the independent but also to the producer-controlled theatres. A theatre must have good pictures to make money. The affiliated exhibitors, no less than the independent exhibitors, want to make profits. But in order for them to make profits, they must have good pictures; and since their own companies cannot furnish such pictures they will have to buy them from whomever has them.

This is an independent year! The independent producers and exhibitors should redouble their efforts. The

big producers, demoralized by the heavy losses they have sustained in their theatre-operating venture, are compelled to unload their theatres. Soon they will have no theatres except in the key spots. And the better pictures the independent producers make, and the greater efforts for patronage the independent exhibitors exert, the quicker will such unloading be.

Let each group do its part!

HOW NEWSPAPER EDITORS FEEL ABOUT THE TRASH THAT IS BEING SERVED TO THE AMERICAN PUBLIC

Mr. W. H. Bridgman, editor of the *Stanley Republican*, Stanley, Wisconsin, wrote partly as follows in an editorial that appeared in the issue of October 16:

"One of the gentlemen who is helping Will H. Hays to try to improve the moral and artistic standards of the movies, says that the Hays organization is making a sincere and vigorous effort to improve the tone of the picture. Perhaps that time will come when the movies no longer teach the young that 'wealth' means the same as 'happiness' and that 'love' is a physiological term. There is drama and comedy enough in the lives of decent, ordinary folks who are struggling against heavy odds to make all the movies the world needs for all time to come."

Mr. Hays has been telling the newspaper people that he is making "sincere and vigorous efforts" to improve the moral quality of the motion pictures, but if he thinks that the newspaper people believe his professions any longer he is mistaken; he has been telling them the same thing ever since he came into the motion picture industry, but the quality of pictures, both from the entertainment as well as the moral point of view, has grown steadily worse. They have learned by this time that he has no power to impose his will upon the members of his organization. This has been demonstrated repeatedly when they went ahead and produced books and plays he had rejected. And they know of it.

But even if he had the power to impose his will upon the members of his organization, how is he going to bring about such an improvement? He is not a dramatist.

Oh, yes! He engages men who understand drama! If the persons whom he engages understand drama they would not be working for the Hays organization; they would be writing stories either independently or for some producer on the Coast, at infinitely more money than what he is willing to pay them.

Few newspaper people have any faith in Mr. Hays' assertions that he can bring about an improvement in the quality of motion pictures. I have been able to observe this twice within thirty days: once at Lake George, at the convention of the New York State Publishers Association, held on the 19th and 20th of September, and the second time at Chicago, at the convention of the Inland Daily Press Association, held on the 21st and 22nd of October, where I was invited to speak on screen advertising.

And let me tell Mr. Hays that, next time he goes to ask them for their moral support to fight some legislation that affect the interests of the producers, he had better be ready to answer some questions that may be put to him by the newspaper people regarding screen advertising. Some of the members of his organization are still indulging in advertising side-lines, an act which the newspaper people resent. He had better advise them to give up "tieup," "atmospheric," and "fashion reel" advertising if he should hope to get any help from them.

"The Cisco Kid" with Warner Baxter*(Fox, Nov. 1; running time, 63 min.)*

A good Western, although only fairly exciting. Warner Baxter makes a likeable bandit, for he is shown stealing only from those who pose as worthy people but who in reality are crooks attempting to steal from innocent people; as for instance when he takes \$5,000 from the town banker to give to the widow who had nursed him back to health. He knows that this banker is responsible for the widow's husband's death and that she needed the money to pay the mortgage to the banker, who was attempting to get possession of her ranch. But, of course, the moral effect is not good for children, for it shows an individual taking the law into his own hands.

There is one exciting scene where the hero, in an attempt to escape from the police sergeant, jumps his horse over the widow's small child who tries to stop him. The child faints and he thinks she had been injured. Regardless of the fact that he will be captured he rushes back to the child. The police sergeant, when he hears of the things the hero had done for the widow and her children, permits him to go free telling the widow that he had mistaken the hero for a bandit. She had not been aware of the hero's identity.

Most of the humor is supplied by the love affairs of both the hero and the police sergeant. There is human appeal in the scenes where the bandit is shown displaying fondness for the little children of the woman who nursed him.

The plot was adapted from a story by O. Henry, and directed by Irving Cummings. In the cast are Edmund Lowe, Conchita Montenegro, Nora Lane, Frederic Burt, Willard Robertson and others. The talk is clear.

Because of the fact that the hero is a bandit and is glorified, it may prove unsuitable for children and for Sunday showing.

"Bad Company" with Helen Twelvetrees*(RKO Pathé, Oct. 2; running time, 67½ min.)*

Entertaining, although it deals with gangsters and racketeers. The interest is kept alive by reason of the fact that the hero, when he falls in love with the heroine, wants to get out of the racket, but because he knows too much he finds it difficult to quit. Also there is a good deal of action and suspense, especially in the situation where the villain sends the hero, who is in love with the heroine, to what he supposes will be his death. There is another suspenseful situation where the hero, knowing that his wife is in the villain's apartment, goes there with the police to rescue her. There is a good deal of shooting in this scene, and the villain is eventually killed by the heroine in self-defense. This leaves the way clear for them to start life anew. The heroine arouses the sympathy of the audience because she is innocent of the fact that both her brother and her husband are racketeers:—

The heroine marries the hero not knowing that he is a racketeer and also innocent of the fact that the marriage will bring her brother's gang together with the hero's gang; she is unaware that her brother is a gangster. At the wedding the villain, head of the hero's gang, sees her for the first time and falls in love with her. He showers gifts on her but she does not care for his attentions. He sends the hero out on an errand one night in his place, knowing that the police were in waiting and would shoot him. The hero is shot but not fatally and taken to a hospital. The heroine's brother learns of this and goes with his gang to even things up with the villain. Once there he and his gang are killed. The heroine goes to the villain's apartment for revenge. But he takes her gun from her which she later gets back. The police, with the aid of the hero, surround the building and shoot their way in. The heroine, in self defense, kills the villain, but the police sergeant does not hold her. The hero and the heroine are reconciled and free to live a decent life.

The plot was adapted from the story by Jack Lait. It was directed by Tay Garnett. In the cast are Ricardo Cortez, John Garrick, Paul Hurst, Frank Conroy, Frank McHugh, Harry Carey and others. The talk is clear.

Hardly suitable for children and for Sunday showing.

"Range Law" with Ken Maynard*(Tiffany, Oct. 4; running time, 60 min.)*

Not a bad program western but not as good as some of those Mr. Maynard has appeared in. There is some human interest, and the action is fairly fast, but the construction of the plot is somewhat mechanical. It will, however, prove acceptable in theatres that show western melodramas. There is a fairly thrilling fight between the hero and the villain, in which the hero comes out victorious, as usual. Ken Maynard's horse continues to display ingenuity:—

The hero escapes from jail, where he was put for a crime he had not committed; the villain had framed him and he was not able to prove his innocence. He is headed for the region where the villain was operating. A stage is held up by the villain's men and the villain tries to fasten the crime upon the hero. The hero is arrested and put in jail by the sheriff, but a friend of the hero helps him escape. The heroine is about to marry the villain but the hero, who had met her and fallen in love with her, is determined to prevent her from ruining her life. He carries her away just as the judge was about to perform the wedding ceremony, and takes her to the mountains, to his friend's cabin. In the end, the heroine overhears two men of the villain admit of crimes and of the fact that the hero was innocent, is an eyewitness to a murder, helps the sheriff arrest the murderer, and gives the information that clears the hero.

The story was written by Earle Snell; it was directed by Phil Rosen. Francis Dade assists Ken Maynard. Frank Mayo, Jack Rockwell, Charles King and others are in the supporting cast.

Children will find it fairly interesting. Fair for Sunday showing.

"The Sporting Chance" with William Collier, Jr.*(Peerless Productions; running time, 65 m.)*

This is a racing melodrama, built along the familiar formula; but taking into consideration the kind of stuff the big producers have been releasing lately, one cannot help classing it as a good entertainment, for it is clean, it has human appeal, and the action holds the interest pretty tense all the way through. It would have been much better, however, for the author to have deviated somewhat from the beaten path of making the hero, a jockey, feel swelled up with conceit after his success, for in almost four out of five racing pictures the hero goes through similar experience. This defect is somewhat compensated for by the loyalty of the heroine, who remains loyal to him despite his inexcusable conduct towards her. The picture is embellished by jazzing and drinking, the hero being shown as having been led to such life by his employer's son, a young man spoiled by too much money. There is good negro music.

The story was written by King Baggot. Albert Herman directed it. Claudia Dell plays opposite Mr. Collier. James Hall is the spoiled son. Joseph Levering, Eugene Jackson, Mahlon Hamilton and others are in the cast.

Not bad for children or for Sunday showing.

"Shanghaied Love" with Richard Cromwell*(Columbia, Sept. 20; running time, 65½ min.)*

This picture is filled with action from beginning to end, most of which takes place aboard ship, which is ruled by a villainous captain and his equally villainous mate. All sailors are shanghaied aboard and are never paid off because they run away at the first landing. There are several terrific fist fights that are almost brutal. On two occasions the hero is beaten almost to death by both the captain and the mate because he loved the heroine and wanted to free her from the clutches of the captain. There is human interest in the love affair of the hero and the heroine. There are many suspenseful situations caused by the attempt of the captain to kill the heroine's father and so force her to marry the mate and get her fortune:—

The captain of the ship called "Golden Bough" is known as a brute and the only way he can get sailors aboard is by shanghaiing them. The heroine, who believes the captain to be her father, attempts to run away, but the captain follows her and brings her back. The hero, having witnessed her unwillingness to go back and, being attracted to her, signs for a job on the ship. There is a mysterious Mr. Newman who signs also. He is the heroine's real father. The captain had framed him and he was sent to jail for fifteen years for a crime he had not committed. His wife had died and the captain had reared the girl as his daughter so as to get her fortune. Newman and the hero have the crew under their control. When the captain tries to marry off the heroine to the brutal mate, so as to get her fortune, Newman and the hero prevent him. The crew side with Newman. The mate is thrown overboard by a husky member of the crew and the captain is put in irons for Newman proves that the ship rightfully belongs to his daughter. He takes charge of it, much to the joy of the whole crew. The hero and the heroine are united.

The plot was adapted from the story "Then Hell Broke Loose" by Norman Springer. It was directed by George B. Seitz. In the cast are Noah Beery, Sally Blane, Willard Robertson, Sidney Bracy, Dick Alexander, Edwin J. Brady, Erville Alderson and others. The talk is clear.

Suitable for children and for Sunday showing.

"The Tip Off" with Eddie Quillan and Robert Armstrong

(RKO Pathe, Oct. 16; running time, 70 min.)

A good comedy with the humor supplied by the team of Eddie Quillan, as a radio mechanic, and Robert Armstrong, as an illiterate prize fighter. There is human interest in the love affair between Quillan and the heroine. The picture holds one in suspense, too, for the villain loves the heroine and attempts to keep the lovers apart. Men will find plenty of action in the picture for Armstrong and Quillan find it necessary, towards the end of the story, to engage in a terrific battle in order to get the heroine away from the villain, who was attempting to marry her. There are many situations that will cause hearty laughter. One is where Quillan, through a mechanical device, scares away the villain and his gang by making them believe there is another gang watching them:—

The hero, a radio mechanic, is sent to repair a radio at Armstrong's apartment. Armstrong's sweetheart tries to flirt with him but he is terrified lest Armstrong, who is a pugilist, should come in and find him. He hides. When he hears the villain threaten Armstrong he uses a mechanical device through which he can talk and he makes it sound as if several people were in hiding. This scares the villain away. He becomes a great friend to Armstrong. Armstrong gives him tickets to a ball. He meets the heroine there and dances with her. This gets him into trouble because she is the villain's girl friend. They become friends. She fears lest harm may come to the hero because of their love and so she consents to marry the villain. On her wedding night, the hero, with the aid of Armstrong, fights off the villain's gang and takes the heroine away. The hero is shot by the villain, but not fatally. The police, however, kill the villain. The hero and the heroine are eventually married.

The plot was adapted from a story by George Kibbe Turner. It was directed by Albert Rogell. In the cast are Ginger Rogers, Joan Peers, Ralf Harolde, Charles Sellon, Mike Donlin and others. The talk is clear.

Suitable for children and for Sunday showing.

"The Mad Genius" with John Barrymore

(Warner Bros., Nov. 7; running time, 80 min.)

This picture can hardly be called entertaining, although it is artistically produced. The story is so morbid that it depresses one. In addition, the ending is so gruesome that it sickens the spectator. The story in some way resembles that of "Svengali," except that in this case he has a young man under his control, whom he makes a great dancer, and separates him from his sweetheart so that nothing will interfere with the young man's career. He is cruel and dispassionate, inhuman and cold to people who stand in his way; as for instance the situation in which he sends the heroine away with a man she despises, even though he knew that she loved his protégé and that she was loved by the boy; and also his complete control of the dance director, whom he feeds with dope in order to keep him amiable, and thus get from him the help he needs. All in all, the story is much too depressing and even too horrible to be enjoyed. In addition there is very little action; mostly talk:—

Barrymore, who has the soul and genius of a dancer, but who is prevented from dancing because of a club foot, pours all his genius into the hero. He makes a great dancer of him. But he is annoyed when he learns that the boy is in love with the heroine, a dancer in the same company. He discharges the girl; the boy, furious because of this, leaves with her. But the hero is unable to get work at any place because Barrymore informs all the dance directors that the boy has a contract with him. The heroine, knowing that the hero is unhappy, goes to Barrymore and offers to go away if he will take the hero back again. He arranges that she leave with a wealthy Count who had always admired her. The hero is heartbroken. He goes back to his dancing. At the opening night of the ballet, which is the crowning glory of his career, he is made unhappy when he spies the heroine. By looking at her he knows that she still loves him. The dance director takes an overdose of drugs and becomes mad. He kills Barrymore with a hatchet and hangs his body on the scenery of the ballet. When the curtain rises the audience becomes hysterical at seeing this horrible murder. But Barrymore's death frees the hero and he and the heroine are reconciled.

The plot was adapted from the stage play "The Idol" by Martin Brown. It was directed by Michael Curtiz. In the cast are Marian Marsh, Donald Cook, Carmel Meyers, Charles Butterworth, Luis Alberni, Andre Luget, Boris Karloff and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"The Love Storm"

(Brit. Int., Oct. 17; running time, 60 min.)

A heavy, slow-moving, tragic drama, with no comedy relief at all. The characters are extremely unsympathetic, for the wife has an affair first with her husband's assistant at the lighthouse, and later with a new arrival. The first man is a bully, the second a thief. She eventually shoots the first man. The husband refuses to believe that a woman could be lonely living in a lighthouse, and for this reason is not sympathetic towards his wife. It is acted artistically, but it is very depressing:—

The heroine, tired of the life of a dance hall hostess, marries a Captain, keeper of a lighthouse, and goes there to live with him. She cooks and washes for him and his two assistants and becomes bored with it all. One of the assistants, in love with her, offers to take her away. He tells her he has enough money to buy a farm. She goes to his room that night. A man is rescued and brought to the lighthouse. He and the heroine fall in love with each other. The assistant is insanely jealous when he sees her go to this man's room at night, but he is overjoyed when he hears a description of this man given over the wireless with a statement that he absconded with the money from a loan association. The two men come to words, a battle ensues, and the heroine shoots and kills the assistant. Her husband signals for the relief ship. But first he fixes a story that the assistant had shot himself cleaning his gun. When the relief ship arrives the men recognize the heroine's lover as the thief and he is taken. The Captain tells the heroine to go, too. She does. A few years later he meets her at the dance hall. She tells him she is waiting for her lover to be released from prison.

The plot was adapted from the story "Cape Forlorn" by Frank Harvey. It was directed by E. A. Dupont. In the all English cast are Fay Compton, Frank Hare, Ian Hunter, Edmund Willard and Donald Calthrop. The talk is clear.

Unsuitable for children and for Sunday showing.

"Fanny Foley Herself" with Edna May Oliver

(RKO, Oct. 10; running time, 72 min.)

A fairly good comedy, with human interest. It is done in all technicolor and the coloring is fairly pleasant. The picture is not particularly exciting, but the heroine wins the sympathy of the audience by her love for her children for which she is willing to sacrifice everything dear to her. The sympathy is sustained throughout the whole picture for she is always doing things for her children, who, although they love her, do not understand her, especially the older one of the two:—

The heroine is a vaudeville actress. When her husband dies she refuses the aid of her father-in-law, a wealthy man, because he wants her to relinquish the right to her children. She goes on working and, earning enough money, she sends her children to a fashionable boarding school. When she plays the town in which the school is located she has the children come to the performance. They are ashamed of her, and later tell her so. When they learn she has no money but that which she earns they leave school and go to work, insisting that she give up the stage and live with them. She does not want her children to waste their time on her and so she goes to her father-in-law who is willing to place her on probation. He gives her a house in Westchester and she goes there with the children telling them it was given to her by an old suitor. They meet their grandfather on one of their walks but do not know who he is. They eventually find out and he invites them to his camp in the Adirondacks. Fanny feels that she will lose her children. She receives a wire to rush to the camp. When she gets there she is told that her younger daughter has disgraced the family by staying with a man at a hotel all night. The girl tells her she is married, and she in turn tells this to her father-in-law. He is sorry for having misjudged the girl and consents that Fanny go back to the vaudeville stage where she belongs so long as she allows her elder daughter to travel with him, for he loves her. This she does.

The plot was adapted from the story by Juliet Wilbor Tompkins. It was directed by Melville Brown. In the cast are Hobart Bosworth, Helen Chandler, John Darrow, Rochelle Hudson, Florence Roberts and others. The talk is clear.

NOTE: In the *Forecaster*, the statement was made that, since the material is human, it ought to make an excellent picture. The material in the picture is human, well enough, but poor casting of the principal part has hurt it. No one will disagree that Edna May Oliver is an artist, and does her work artistically. But she is miscast.

TRoubLED WATERS

Adolph Zukor, Will H. Hays, Gabriel Hess, Charles C. Pettijohn and many other persons as well as almost every film company, have been indicted in the province of Ontario, Canada, for conspiracy to prevent or lessen competition within Ontario, in sale, purchase and supply of films, contrary to the Combines Act. The second count in the indictment reads that these parties conspired to lessen competition contrary to the criminal code.

The State of Oklahoma has brought, as you know, criminal action against many of the producer-distributors and their employees.

A. B. Momand, of Shawnee, Oklahoma, has brought a civil suit against most of the producer-distributors.

The suit that has been brought by Edward Quittner, of Middletown, New York, against Paramount, Adolph Zukor, Sam Katz, Sidney Kent, Will H. Hays and others is a formidable one; Mr. Quittner's son, Joe Quittner, is a capable lawyer and since he knows picture people and things as intimately as any one connected with the motion picture industry he is preparing his case with the care that few cases in the motion picture industry have been prepared. The law firm of Graham & Reynolds, of high standing, is Mr. Quittner's counsel. Much is expected from this case, which is nearing trial. If Mr. Quittner wins, and there is every prospect that he will win, the position of some companies may be made difficult as a result of other suits that will naturally follow.

A suit has been brought by E. M. Lowe, an independent theatre circuit man in Massachusetts, against the producers.

There are suits contemplated in other states. The exhibitors of Cleveland, Ohio, may take steps against them soon.

In reference to the Youngslaus suit, mentioned in last week's issue, the Bulletin of Allied Theatre Owners of Iowa, makes the following comment:

"The independent exhibitors' fight against enforced protection is of vast importance to independent exhibitors throughout Iowa and Nebraska and the entire country.

"This case cites as defendants the Hays Organization, the various distributors, the Publix subsidiary in Nebraska, the Film Board of Trade, the M.P.T.O. of Nebraska and individual members of the local Zoning and Protection Board. From our examination of the pleadings two points may be raised:

"(1). An agreement between competing distributors on protection, like a price agreement, is an unreasonable restraint of trade in and of itself regardless of the reasonableness of the protection imposed from an economic viewpoint.

"(2). Inter-city protection never can be reasonable since the effect of such protection is not to 'protect' the theatre in whose favor it is imposed, but to enable the 'protected' theatre to draw unfairly on the customary patronage of the house against which it is imposed.

"The Hays Organization, recognizing the vital importance to the chains of this suit, has retained the nationally-known law firm of Cravath in New York City and Arthur Mullen, Democratic politician in Omaha to handle the defense.

"Write William Youngslaus at Madison, Nebraska and pledge your support in this valiant fight that he is waging."

Things do not look so bright for the producers since the matter has been taken out of the round-table conferences and referred to sources that cannot be manipulated politically.

There is trouble ahead for the producers unless they bring about a change in their system.

Harrison's Reports has always had faith in the ultimate results if the exhibitors stopped parleying and brought actions in the courts.

BEWARE OF THIS CONTRACT CLAUSE

Paramount is selling to those exhibitors who have a disc instrument fifty-two pictures to be selected out of its year's output. But the contract contains a provision stipulating that the exhibitor, in the event he adopts film sound, agrees to show the entire output.

If you intend to adopt film sound and you do not mind being tied-up with the entire Paramount product, no harm can result from this provision; I am merely mentioning it so that, in the event you feel otherwise, you may know how to protect yourself.

ABOUT MGM'S "THE SIN OF MADELON CLAUDET"

"The Sin of Madelon Claudet" is the new title of "Lullaby," which was set for release by Metro-Goldwyn-Mayer October 17. It is one of "The Lucky Seven."

The picture has not yet been shown in this territory and therefore I cannot tell you whether it is good or bad; but I can call your attention to a criticism made of the play in the issue of February 28, this year. Under the heading, "AGAIN ABOUT MGM'S 'THE LUCKY SEVEN,'" the following was said:

"'Lullaby,' which is to be founded on the stage play by Edward Knoblock, has not yet been put into production. It would be well if it were never produced, for it was a demoralizing play. It is the story of a middle-aged harlot, who plies her trade in North Africa. She takes all sorts of men, whites or yellows, except French sailors, because she had a son in the French service. One day a French sailor comes to the place and demands 'amusement'; but she refuses his request, telling him that she had a son in the French Navy and for all she knows he might be her son. He becomes so enraged at this suggestion that he curses her and beats her. (When it was presented on the stage this scene was so brutal, so revolting, that the theatre-goers, though hardened and sophisticated, left the theatre.) In resisting his demands, she is forced to shoot him. . . ." Such material is not, you will admit, edifying.

The plot has, of course, been changed considerably. But after the picture was finished it had to be sent back to the studio for retakes; so poor was it. Even then, it was not improved much and it had to be sent back to the studio again. It is now completed and is scheduled for showing at the Capitol, this city.

I am just as eager to report to you as to what success MGM has had in making a picture out of this filthy material as are you to have a report. But you will have to have patience, for the MGM Home Office will not consent to have its pictures reviewed beforehand.

ABOUT "WATERLOO BRIDGE"

When I saw "Waterloo Bridge" at the projection room, it had the sad ending. I did not mention the fact in the review because Universal told me that it was going to put in a happy ending.

Later on, it decided to have two endings, one sad and one happy, leaving the choice to the exhibitor himself.

One of the exhibitors, subscriber to *Harrison's Reports*, offered a friendly criticism because he ran the picture with the sad ending and received complaints from his customers. The fault, in his case, is with the exchange; it should have notified this exhibitor that the picture has two endings.

I suggest that, in case you have this picture under contract and have not yet shown it, you demand the happy ending. The sad ending might be satisfactory for some theatres in big cities, but it is not for small towns.

The Universal exchanges should notify their exhibitor customers that there are two endings to this picture so that they may have an opportunity to choose the ending that suits their customers the best.

A PARAMOUNT IMPOSITION

"Beauty Secrets from Hollywood," a Paramount-Publix short subject in natural colors, released September 5, is purely an advertisement for cosmetics, even though no name of article or of concern is mentioned.

It is manifest that the Paramount organization made this picture originally as part of its sponsored screen advertising plan and, when it was compelled to give up this sort of advertising as a result of the opposition on the part of the newspapers, which felt that the moving picture industry had no right to enter the advertising business, it released it as part of its "shorts" program so as not to let the money spent on it go to waste.

But in trying to save its investment, Paramount imposed upon the theatre owners, for "Beauty Secrets from Hollywood" is not entertainment. Men will, in particular, be bored with it. It is an imposition also upon the picture-goers, who will be compelled to watch something that may interest only a few women.

Paramount should withdraw this picture from release; it is the only decent thing for it to do.

HARRISON'S REPORTS

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CAN HOLLYWOOD BE REFORMED?

"Suppose," says Mr. Chester B. Bahn, motion picture editor of the Syracuse *Herald*, Syracuse, N. Y., "you were a capitalist with a half a million, more or less, invested in the erection of a new business structure. You had had the plans prepared by an architect of repute, you had specified the finest of materials, and you have placed the construction in the hands of a leading engineer.

"Came the day when the work was completed, and you were asked by those concerned to make a formal inspection. Suppose, then, as that trip progressed, from sub-cellar to roof, definite weaknesses became glaringly apparent. You found that the floor plans had been faultily designed, that wood had been used where steel manifestly was required, and that the engineer had left so many structural weaknesses in the fifth and sixth stories that the entire structure was imperiled.

"What would you think . . . what would you do?

"Obviously, the answer is . . . 'plenty!'

"And yet in Hollywood, where a similar situation exists, and has existed, you find it not only condoned but to a certain extent, defended. The producer who invests a half a million in a talkie, replacing the architect with a scenarist, materials with players, and engineer with director, accepts the flaws revealed at previews as nothing out of the ordinary and orders the expenditure of sums up to \$75,000 to eliminate them.

"This, he contends, is 'good business.' And, from the Hollywood viewpoint, inasmuch as it may transform a sure flop into a hit, perhaps it is. But would it not be better business still to do this necessary tinkering with scripts and casts (and directors, for that matter) before the picture is placed in production? . . ."

Mr. Bahn is right! It *would* be better business if all the tinkering were done in the script—before the "shooting." But it cannot be done, for to do such a thing it requires that those who know how to do it have the final word. Under the present conditions in Hollywood, not those who know, but relatives are, as a rule, in charge of production—as supervisors—men who think that "drama" is perhaps an animal. Just keep a note of the names of "supervisors" of production, who are given credit on the introductory titles of pictures, and you will convince yourself of it. The qualifications of most of them is relationship with some high executive of a picture company. Some of the producing concerns will go so far as to appoint as a supervisor the relative of an executive of another concern, with the hope that its pictures will be booked in the theatres operated by such a concern. The able men are kept down; they are kept down by their superiors out of fear lest they lose their own jobs.

Personally, I feel in no way optimistic about the future of the motion picture industry; the system cannot change, for the mere reason that those who head the picture companies know little or nothing about drama. This is a peculiar business; it is an art and a business combined. For a film company to be successful, it is necessary that those who are at the top not only be good business men, but also understand drama. Most of the New York executives not only do not understand drama; they are, in addition, poor business men. It took but a depression to show them up. Most of them are broke and demoralized. They were king pins during fat years, years in which the money flowed like water, but all their "wisdom" and "cleverness" has gone with the depression.

How can any one explain the fact that year after year they continue making this unentertaining and demoralizing trash? They say: "That's what the public wants!" But it is not what the public wants, as this same public has demonstrated by staying away from the theatres whenever such trash is shown. But they say this only to hide

their own ignorance. What the public wants is only what *they* think it wants. They have never understood the public. And they are too vain to admit it—too selfish to allow those of their subordinates who understand the public determine what shall be put into pictures.

Yes, Mr. Bahn is right! To make the alterations and repairs in the scenario instead of in the finished product is not only possible; it is certain: To a person who understands drama and possesses the power of visualizing, action developed by means of words is no different from action developed by means of moving photographic shadows. Such a person knows what will interest and what will not interest, what will appeal to one's emotions and what will leave one unmoved. The mystery with which the producers have surrounded production is nothing but "hokey"; they have invented it to hide, as said, their own ignorance, and to fool the bankers and thus avert the slashing of their high salaries, salaries which they are in no way entitled to. How can they induce the bankers to continue paying them \$250,000, \$350,000, and even \$500,000 a year salary unless they make picture production appear mysterious?

The picture producers will continue making such pictures as "An American Tragedy," "The Mad Parade," "Queer People," "Wife to Hugo," "Friends and Lovers" and the like, because they do not understand the psychology of the public. The result of it will be that they will go broke. Three of them are on the verge of bankruptcy right now; and there is hardly a hope that they can save themselves. The pitiful part about it will be the fact that, when they go broke, they will bring ruin to many others.

History is being written and it will be written in red letters before next spring. The monuments are already crumbling. It is only a question of time when the crash will take place.

They could save their companies. But to do so requires sacrifices on their part; they must slash salaries (not the salaries of scrub women and of ushers) to where they should be, and discharge every relative of theirs. But will they make the sacrifice? It is doubtful!

IF SAM KATZ SHOULD EVER GET CONTROL OF PARAMOUNT FOR GOOD!

There are things being done in Buffalo, New York, that should interest every independent theatre owner in the United States.

The Lafayette Theatre was closed. Charlie Hayman, an old time exhibitor, who had two theatres in Niagara Falls which were making money but which he sold to the Fox Film Corporation at a "handsome" arrangement, was asked by the bankers who held the Lafayette to open it. Mr. Hayman, being an active man, naturally found his idle time pass slowly and accepted the invitation.

He had a choice of pictures last year, not MGM, Paramount, First National or Warners, but enough choice to make it possible for him, experienced at exhibiting as he is, to make a profit from the very first week of his opening.

Sam Katz did not see Mr. Hayman's presence in Buffalo with a good eye. So he immediately set out to make such deals as would shut out choice product from Mr. Hayman. So he made a deal with the Loew organization whereby Publix took over the Great Lakes, which used Fox and MGM programs, so as to get control of Fox and MGM products. At the same time, he opened the Savoy, a theatre that had been shut down for a long time, so as to use up whatever pictures he could not use in his first-run downtown theatres.

Mr. Hayman is being squeezed out; he has only Tiffany and Columbia pictures to help him keep his theatre open—
(Continued on last page)

"Consolation Marriage" with Irene Dunne (RKO, Nov. 7; running time, 80 min.)

This is an enjoyable comedy-drama. It is a combination of "Rebound," and of "Smart Woman," but it is produced and performed so well that it manages to be entertaining most of the time on its own merits. The hero and the heroine are both sympathetic characters, for they had both been thrown over by their respective sweethearts, and feeling sorry for each other decided to get married. It is only through the intervention of friends that they come to realize that they love each other. They win the respect of the audience by their kind treatment of each other and their ability to understand the other's weaknesses:—

The hero and the heroine meet in a speakeasy. They are amused to learn that they are both unhappy for the same sort of a reason, that is for having been thrown over by their respective sweethearts. They become friends and eventually feel great admiration for each other, but not love. They decide, however, to marry, each one to quit when he or she so desires. They are happy for a time. The hero receives a note from his former sweetheart inviting him to see her. But he does not go when the heroine tells him she is going to have a child. A year or so later he happens to see her riding in an automobile. He cannot resist the temptation of seeing her. The heroine receives a call from her former sweetheart who tells her that he is divorcing his wife and that he cannot live without her. She decides to leave with him. But when it comes to actually going away with him she cannot do it for she realizes she loves the hero and her baby too much to leave them. She tells the hero to bring his former sweetheart to their home. He does so. But when he is out in the garden with his sweetheart he realizes for the first time that it is the heroine he loves. He rushes to tell her so and they are happily reconciled.

The plot was adapted from a story by Bill Cunningham. It was directed by Paul Sloane. In the cast are Pat O'Brien, John Halliday, Matt Moore, Lester Vail and Myrna Loy. The talk is clear.

Suitable for children and for Sunday showing.

"The Unholy Garden" with Ronald Colman (United Artists, Oct. 10; running time, 75 min.)

Fairly exciting, but not up to the par of the usual Ronald Colman pictures. The story is illogical. In addition, it is difficult for an audience to sympathize with a hero who is a criminal; especially in this instance, where the hero plots to make a young innocent girl fall a victim to his charms and through her to learn where her grandfather's money was hidden. There is suspense caused by the ever-threatening danger to the hero, either by arrest or assassination by the criminals who were to share in the fortune. The ending is particularly exciting where the hero is shown getting the money, eluding the gang, and seeing the heroine off safely with the money in her possession. But it is not a happy ending at all, for the lovers part:—

The hero, a bank robber, seeks refuge in a palace in the Sahara, where criminals were safe from the clutches of the police. When he arrives he finds the other criminals plotting to get a fortune hidden on the premises, and which belonged to the blind baron who, years before, had confiscated the money from a bank and was saving it for his granddaughter. She did not even know that he had any money. But the criminals found it out by intercepting one of the baron's letters from his brother, in which the brother pleaded with him to return the fortune. The hero is chosen as leader of the gang. He plans to find out the secret hiding place by making the heroine fall in love with him and winning her confidence. But he falls in love with her and he plans to save the fortune for her. The baron's brother arrives and it is only through the hero's intervention that his life is saved. The hero is successful in locating the fortune. The baron is shot and killed by one of the criminals who attempts to get the money. The hero sees the heroine off with the baron's brother and gives them the money. He refuses to go with her because of his reputation and the fear that he would ruin her life. The heroine tearfully parts from him. The hero, with his pal, leaves the palace in a stolen automobile.

The plot was based on a story by Ben Hecht and Charles MacArthur. It was directed by George Fitzmaurice. In the cast are Fay Wray, Estelle Taylor, Tully Marshall, Warren Hymer, Ulric Haupt and others. The talk is clear.

Hardly suitable for children and for Sunday showing in small towns.

"Platinum Blonde"

(Columbia, Oct. 30; running time, 87½ min.)

Fair comedy of marriage between a wealthy girl and a poor man. The story is too long drawn out, and occasionally it becomes too wordy and, therefore, boring. Also the hero is too much of a weakling to arouse sympathy. He permits himself to be led into situations that he resents but is too weak to fight against because of the charming persuasiveness of his wife. Some of the situations are rather silly, almost to the point of embarrassment, that is the love scenes between the hero and his wife. The heroine is an appealing character, for although she loved the hero she did not blurb about his marrying the other woman:—

The hero, a newspaper reporter, is sent to a wealthy home to get some facts relative to a breach of promise suit brought by an actress against the son of the family. There he meets the daughter of the house and falls in love with her. She is fascinated by him for he is a change from the men she was accustomed to. They marry. The heroine, a newspaper reporter, was in love with the hero but she never let him know it, always treating him as a pal. She is heartbroken when he marries the other girl for not only has she lost him but she feels his career will be ruined. For a time he is happy, although he resents living in the heroine's home. She will not move to his quarters. He finds the taunts of his friends too much for him, and eventually feels like a bird in a cage. While his wife and her family are out to an important function all his old friends, together with the heroine, pay him a visit and start wrecking the palatial home. His wife returns home and upbraids him in the presence of the heroine. He tells her he is sick of the whole arrangement and leaves. She arranges for a divorce. The hero finally realizes that it is the heroine he had always loved and so they are united.

The plot was adapted from a story by H. E. Chandler and Douglas Churchill. It was directed by Frank Capra. In the cast are Loretta Young, Robert Williams, Jean Harlow, Louise Closser Hale, Donald Dilloway, Reginald Owen, Walter Catlett, Edmund Breese and others. The talk is clear.

Not suitable for children and for Sunday showing.

"The Yellow Ticket" with Elissa Landi and Lionel Barrymore

(Fox, Nov. 15; running time, 82 min.)

This is an engrossing melodrama; it holds the interest of the spectator at all times. The story is antique, for it deals with the old czarist regime in Russia; but it has been modernized somewhat. The heroine is a sympathetic character, because of the courage she displays and the many dangerous and humiliating circumstances she finds herself in as the holder of a yellow ticket. She had been forced to accept this, which was the passport for a woman of the streets, in order to pass through the official lines to see her father. There are several suspenseful situations. One is where the heroine is recognized by Lionel Barrymore as the holder of a yellow ticket. He realizes that she had been the one giving information to the hero, a newspaper writer, against the government. Another situation is where the heroine, trapped in Barrymore's home, is forced to kill him in order to escape:—

The heroine, a Jewish girl, is forced to accept a yellow ticket, because that was the only way she could get to St. Petersburg to see her father, who was unjustly confined to prison. When she gets there she finds him dead. Heartbroken and unable to return home because of the disgrace of the yellow ticket, she secures employment as a travelling saleswoman for a German perfume concern. On one of her trips she meets the hero, an American newspaper man, and they become friends. She gives him the true facts about Russian oppression and he writes articles which he sends to his paper. Barrymore, head of the secret police, is mystified as to where the information comes from but when he sees the hero together with the heroine he realizes that she is the source. The hero and the heroine fall in love with each other. She tells him about the yellow ticket but he has faith in her. Barrymore, through a ruse, gets the heroine to his home. She hears him plotting to send the hero to his death. She is forced to shoot him and escapes. Together with the hero she hurriedly leaves Russia by aeroplane, just in time to escape the police, who were attempting to capture her.

The plot was adapted from the play by Michael Morton. It was directed by Raoul Walsh. In the cast are Laurence Olivier, Walter Byron, Sarah Padden, Arnold Kroff, Mischa Auer and others. The talk is clear.

Suitable for children and for Sunday show.

"The Sin of Madelon Claudet"

(MGM, Oct. 17; running time, 73½ min.)

The story is demoralizing, but the sex situations have been covered over so cleverly with human interest, that the picture stands out as a stirring drama of mother love. The story has been changed radically; it now is entirely different from the play from which it was adapted; the most sordid situations have been omitted. The heroine has the sympathy of the audience at all times because of her willingness to sacrifice her life for the sake of her child. Several situations are so stirring that it is difficult for one to restrain his emotions. One such situation is where the heroine is shown hating the child born to her of her unhappy love affair. When she finds it in her arms, her friend having put him there, her maternal instinct effects a change in her; her hate suddenly turns into love and she sobs, cuddling the child close to her. Another stirring situation is where she goes to see her child after she is released from prison. Realizing that it is best for her boy, she tells him his mother is dead, even though she aches to take him with her. Helen Hayes, a well-known stage actress, but a newcomer to the screen, is excellent. She has a pathetic wistfulness that stirs the spectator:—

The heroine, having been forsaken by her lover, becomes the mistress of an elderly friend, who is wealthy, in order to provide for her child. To her astonishment, she learns that he is a thief, all the jewelry he lavished on her having been stolen. When the police attempt to arrest him he kills himself. The heroine is arrested and sentenced to ten years in prison as his accomplice. Her friend takes care of the child for a short time and later he is taken by a public institution. When the heroine is released from prison, she is worn and haggard looking. Her first thought is to see her child and she goes to the asylum to take him away. One of the officials of the institution, a doctor, is very much interested in the boy. He tells her it would be better for the boy not to take him away. She tells the boy that his mother is dead. Unable to get work to supply the boy with money so that he might study medicine, she becomes a woman of the streets, even stealing. Her son eventually becomes a well-known surgeon. One day she goes to his office. Feeling sorry for her, he rents a cottage in the country and supports her, without knowing that she is his mother.

This story is told to the doctor's wife by the old institution doctor. He tells her this because she was prompted to leave the doctor because he neglected her. But after she hears this story of sacrifice she is glad to stay.

The plot has been suggested by the stage play "Lullaby," by Edward Knoblock. It was directed by Edgar Selwyn. In the cast are Neil Hamilton, Lewis Stone, Robert Young, Jean Hersholt, Marie Prevost, Karen Morley and others. The talk is clear.

Hardly suitable for children or for Sunday showing in small towns. It may pass on week days in such towns.

"Girls About Town" with Kay Francis and Lilyan Tashman

(Paramount, Nov. 7; running time, 78 min.)

A demoralizing story; it is occasionally amusing, but has little human interest. It will undoubtedly appeal to sophisticated audiences. The heroine and her girl friend are unsympathetic characters because of the profession they are in. They are party girls, who hire themselves out to entertain out-of-town buyers, permitting these men to make love to them, so as to get them in a receptive mood to sign business contracts with their employer. The fact that the heroine at different times states that she is tired of this business does not win any sympathy for her. The comedy becomes rough and suggestive at times, and at other times boring. In one of the situations free love is advocated by the heroine; it is where the hero asks her to marry him; she tells him that marriage is unnecessary, and that she would gladly live with him without a marriage license. In addition, she had a husband who had divorced her, but she did not know she was divorced when she offered to live with the hero.

The story revolves around the heroine, a party girl, falling in love with the hero, one of the men she was supposed to entertain. At first he has no faith in her but later learns to love her. He asks her to marry him but she tells him she has a husband, but that she will arrange for a divorce. Her husband, feeling he can make some money out of it, blackmails the hero for \$10,000. The hero thinks that the heroine had plotted the whole thing and they part. The heroine learns that she is divorced and that her husband had re-married. When she finds out that he is desperately in need of the money because his wife is ill, she

allows him to keep it. She sells all her clothes and jewels in order to pay back the hero. When she confronts him with the money, he regrets having doubted her and they are united.

The story was written by Zoe Akins; it seems to be a duplication of "The Greeks Had a Word for It," by the same author. It was directed by George Cukor. In the cast are Joel McCrea, Allan Dinehart, Eugene Pallette, Lucille Webster Gleason, Anderson Lawler and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"A Private Scandal"

(Headline-State Rights; running time, 72 min.)

An unusually interesting melodrama, even though it is the familiar theme of a crook hero who is shown regenerated because of his love for the heroine. The interest is held well throughout the entire picture, and in the second half the spectator is kept in pretty tense suspense. The situation where the heroine steals the hero's confession from the files of the district attorney, to whom she was a secretary, and later the one where she is shown fighting for the liberty of the man she loved, threatening to expose a private scandal in the life of his sister and thus ruin his chances for election as governor, have been given a good treatment. The sight of the heroine fighting for the man she loves wins her, of course, the good will of the audience.

Lloyd Hughes, helped by confederates, holds up a wealthy home during a dance and robs the guests of their jewels. They then drive away and reach a small town. To elude the police, Hughes sends his car and one of his confederates to town, then with Walter Hiers he enters the probate court. There he sees Marion Nixon about to be sent to a reform school for refusing to obey her guardian, who wanted her to marry his son, a nitwit. The spirit with which she fought for her rights so arouse Hughes' admiration that he approaches Marion as an old sweetheart and then tells the judge that they are engaged to be married. The incredulous judge makes them marry there. Marion, surprised at first, accepts the situation with cheer. In the city, Hughes, who had been struck by Marion's goodness, decides to give up his crooked career. Giving her some money, he goes away. Marion obtains a position as secretary to Theodore Von Eltz, district attorney. Three years later Hughes returns. Von Eltz had been nominated for Governor but he is told that he could capture more votes if he were married. Thereupon he proposes to Marion, whom he had learned to like. Marion asks for time to think the matter over. That night she calls on Hughes. She invites him to her apartment. Hughes is arrested by detectives who had recognized him. Feeling ashamed of his career, and determined to start life anew, he confesses all to Von Eltz. Marion was taking down his confession. After Hughes signed it, he is sent back to jail. Marion steals the document determined to fight for the freedom of the man she loved; she disappears. Von Eltz orders the release of Hughes as part of his scheme to get them both. But Hughes eludes the detectives. Later, however, he is again arrested. Marion goes to the District Attorney and threatens to expose the marriage of Rita, his sister, to a crook and thus ruin his chances for election, unless he refrained from prosecuting the man she loved. The sight of Rita, however, makes Marion change her mind; she did not want to make an innocent person suffer. Thereupon she hands to Von Eltz her documentary evidence. Von Eltz is moved by her act and promises to help Hughes get a light sentence. After serving his time, Hughes finds Marion waiting.

The story is by John Francis Natterford, the direction by C. Hutchison, assisted by Melville P. de Lay.

There is nothing immoral in the picture; therefore, it should not be objectionable for children, or for Sunday showing in small towns.

THE FOX CONTRACT LACKS APPROVAL TIME LIMITATION

Mr. H. M. Richey writes as follows in the bulletin of his, the Michigan, organization:

"The present Fox contracts do not carry the usual clause which implies that there are fifteen days in which to approve or reject the application. Remember then that if you sign a Fox application and expect to cancel it in a few days after the salesman's call, you will be strictly out of luck. It can't be done."

Once again the attention of this paper's subscribers is called to the elimination of the "approval time limitation" provision in the Fox contract.

not enough product. So the time may soon come when he will not be able to keep his theatre open.

Mr. Hayman is about to bring this matter to the attention of the Department of Justice.

Yet he is not lying idle, letting Katz walk all over him. He has started a campaign in the newspapers that is costing Publix huge sums of money. His advertisements are headed with one fact a day, numbered serially. Here are some of them:

"FACT No. 1. DON'T BE FOOLED! The leopard cannot change its spots. The New Lafayette is the only independent first-run theatre in Buffalo."

"FACT No. 3. Don't eliminate competition. A monopoly gives you what it likes and charges you what it wants. It's good business to patronize Buffalo's only independent first-run theatre."

Mr. Hayman informs me that he has received great encouragement from the public, given to him either in person or by letter. In the meantime his business is very good and he expects to give Publix the battle of its life.

I am printing this to give you an idea of what may happen if Sam Katz should get control of Paramount, and what kind of success this exhibitor is having fighting a big organization like Publix with the hope that those of you who may find yourselves in a similar situation may not crumble down and let the circuit walk all over you. People like a good fighter and if you show any fighting spirit you may be sure to get great support from the public. It is the peculiarity of human nature to side with the underdog, particularly when he puts up a stiff fight.

DOES THIS CONFORM WITH THE HAYS CODE OF ETHICS?

An advertisement for "The Guardsman," inserted in *Silver Screen*, contains the following headline:

"His disguise was perfect—did she really know it was her husband when she surrendered to him?"

Any wonder the church people are laughing at the Hays different codes of ethics?

IS SAM KATZ'S AMBITION ABOUT TO BE REALIZED?

An announcement from Paramount-Publix states that John Hertz, the famous Yellow Taxicab man, Albert D. Lasker, Chairman of the Shipping Board during the War, and William Wrigley, Jr., the famous chewing gum manufacturer, have been taken into the board of directors of Paramount-Publix.

Though this announcement sounds altogether innocent, those who have some inkling as to what is going on behind the scenes know that it is very serious. It is well known, for example, that all has not been harmonious between Messrs. Zukor and Kent on the one hand, and Sam Katz on the other. Sam Katz is a very ambitious man; it is said that, ever since he joined Paramount-Publix, he had not taken his eye from Mr. Zukor's crown. Messrs. Hertz, Lasker and Wrigley, multi-millionaires, are old associates of Sam Katz's; they backed him up in Chicago. By their induction on the board of Paramount-Publix, the power of Mr. Zukor diminishes considerably and it is not unlikely that Sam Katz will become the supreme head of the organization, unless Mr. Zukor makes some pretty fast moves between now and the next few weeks. Katz has not been asleep; it is said that, during the last few months, his friends have been buying Paramount stock with a view to getting control of the company. And it seems as if he has succeeded.

I warned Mr. Zukor how ambitious Sam Katz is; I told him that he might do to Paramount what he did to First National. The present difficulties of Paramount are entirely due to Sam Katz's theatre policy; having sold Mr. Zukor the idea that, if they controlled fifteen hundred or two thousand theatres, they would be able to get out of the film rentals, not only the cost of the negative, but also a profit, he embarked upon a theatre acquisition policy that has proved the undoing of Paramount. He bought theatres at the peak of prosperity, when every one of them was making money. But now, not only most of them are losing money; they are not worth even one-fourth of what he paid for them. It was natural, then, that the Paramount stock should fall. And with the falling of the price of the stock Sam Katz's opportunity for control of Paramount came.

There isn't a man in the motion picture industry that wants to see Adolph Zukor displaced by Sam Katz, for after all they feel that he, Mr. Zukor, has built the organization, and put his life into it. I, myself, regardless of the severe criticism that I have made of Mr. Zukor and may

still make of him, would regret to see him go. If Sam Katz should ever become the supreme head of Paramount, every Zukor man, including Mr. Zukor himself, will be asked to resign.

THE FINE WORDS OF MR. HAYS

Mr. Will H. Hays, speaking over station WOR on behalf of the Emergency Unemployment Committee on the evening of October 26, started his speech as follows:

"There is a film before my eyes as I watch Winter planning the most dramatic spectacle that Twentieth Century America may ever witness—the moving picture of 6,000,000 men impotent before hunger and cold.

"And if the job-holding rest of us do not tide friends, neighbors and friendliness over the emergency, we must confess to even more frozen hearts than frozen assets in these United States. . . ."

Very fine words, indeed, the kind that should melt a heart of flint; but let us cast an eye about us in the moving picture industry to see whether the members of his organization are seeing the same picture Mr. Hays sees or are blind to what is going on around them.

Let me reproduce a letter sent by a mother to one picture executive; it is so eloquent that it needs no comment:

"Dear sir:

"No doubt you will be surprised to receive this, so I beg your forgiveness before I start and hope that you will read this; it is thus:

"Mr. —, is there nothing you can do for my son to get him work somewhere? The poor boy is discouraged and disheartened. He has searched New York over for work; he is getting to look so haggard and drawn.

"As perhaps you know, he is now my main support and he also supports his crippled brother. My daughter is also unemployed and there are also two girls in school.

"Everything we had, has gone, we are at our wits end trying to keep our home together.

"Mr. —, I wonder whether you knew how badly my son felt when he was let out of —, his whole heart and soul was in that work, he surely gave — all his best, he has always talked things over with me, but he would certainly feel terrible if he knew I had written to you, so will you please keep this confidential, even if you cannot help him, but I am praying that you can, for he is a good boy and a wonderful son, so hoping that you will forgive me, if you think I have presumed too much. . . ."

This is only one case, a pathetic case; but it is illustrative of what is going on in the moving picture industry. This boy had given some of his best years to this company, working heart and soul for it. His one thought was its progress—I have this from the man who knows the boy. And he has been remunerated by being cast into the streets.

There are hundreds of cases like this one. Men who put in the best years of their lives have found themselves thrown into the streets by the desperate efforts of some executives to reduce losses. But instead of attacking the evil where it should do the greatest good, they have attacked it at the wrong point. They have reduced the salaries of scrub women, ushers, porters, janitors, cashiers, stenographers, managers of theatres, but they have let their own salaries and the salaries of all the other executives slightly touched.

In one company alone, four executives used to receive \$1,200,000 a year. Assuming that they have cut them down twenty-five per cent, they are still receiving \$900,000. A further reduction of one-fourth of these salaries would have not only taken care of what has been saved from scrub women, janitors, porters and the others, but also put some money into the treasury. And this is taking into consideration the salaries of only four men; what saving could be effected by reducing bravely the salaries of second rank executives and by discharging some of the relatives who do not know anything and they will never learn anything is hard to compute.

Mr. Hays! Helping the Emergency Committee on the unemployed is a holy thing and every person with a heart will give you his material and his moral support; but, while doing this, do not overlook the other—turn your eyes to this industry, too, and advise the members of your organization to stop discharging men with elderly mothers and crippled brothers to support. You are trying to help unemployment on the one hand but the members of your organization are doing everything they can to increase the army of the unemployed.

If this wholesale discharge of faithful employees and the cutting down of salaries of scrub women and janitors continue, some one may give to the press a list of the salaries of most executives.

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NEWSPAPER VILLIFICATION NOT YET OVER

Under the heading, "LIBELS IN MOVIES," the editorial page of the November 7 issue of *Editor & Publisher The Fourth Estate* says the following:

"The cinema has issued another withering insult to newspaper folk in the talking picture 'Platinum Blonde.' It rather completes the Hollywood investigation into the newspaper business, we hope. If there are newspaper men of the kind the chief character in this drama depicts, it has been our good fortune to miss them on our travels. The talkies have gone to the limit to inform the people of this country that those who make newspapers are a villainous lot. Newspapers have withstood the 'razzing' with remarkable fortitude. We see no objection to a dramatization of journalism when there is a semblance of truth in a picture, or when the author takes pains to explain that there are all sorts of newspapers in this broad land, good, bad and indifferent, but we resent pictures which show newspaper men, as typical of the whole craft, acting parts of degenerate fiends and hypocritical scoundrels."

The editor of *Editor & Publisher* has guessed wrong in assuming that the moving picture producers have finished villifying the newspaper people; "Hot News," the novel by Emil Gauvreau, has been bought by Metro-Goldwyn-Mayer and has been announced for production for the 1931-32 season.

The success "Front Page" made has set the eye of every producer in Hollywood to newspaper stories; lacking in original ideas, they are naturally imitators; once a certain type of picture proves successful dozens of others of the same type follow. For a while they villified the medical profession; they gave up their efforts because such stories did not prove profitable; they are now after the newspaper people because one or two pictures dealing with them have proved successful.

There is one thing one can say about "Front Page" that one cannot say about "Platinum Blond": There was some subtlety in "Front Page," owing to artistic treatment; there is none in "Platinum Blond," for it presents the representative of a newspaper as an out-and-out grafter, accepting a fifty-dollar bill to leave the victim-family unmolested.

Editor & Publisher is not the only publication that has complained at the treatment the newspaper profession receives at the hands of the moving picture producers; not long ago Mr. Chester B. Bahn, motion picture editor of the *Syracuse Herald*, had a strong article condemning the producers for such villification. And on my desk there is a clipping from the *San Francisco Examiner*, sent to me by an exhibitor; the article was written by Ada Hanifin, and reads partly as follows:

"The best friend of the great moving picture industry is the newspaper. Yet from out of the First National studio has come a most strange and false representation of the profession in the form of vigorous melodrama so expertly directed and acted as to fire the imagination of the layman into mistaking fiction for reality. The picture, which came to Warners yesterday, bears the title of 'Five Star Final'....

"Such a vile misrepresentation as 'Five Star Final' is not only an unwarranted insult at American journalism, but it is an insult to the intelligence of the American public...."

Some of these days the newspapers are going to get uncontrollably angry at the producers.

"ZONING" AND THE FEELING OF THE EXHIBITORS

The Allied Specialist, the house organ of Allied Theatre Owners of Iowa and of Nebraska, prints the following editorial in its November 6 issue:

"Producer controlled theatre organizations conceived the idea of zoning the country during the summer of 1930. Carefully laid plans by producer owned theatres enabled them to enforce Protection from fifteen to as much as twenty miles around their various theatres.

"Allied of Iowa formed an organization and vigorously protested against any form of Protection between towns which mitigated against the operation of an independently owned theatre and refused to be a party of any form of Protection.

"A supposed independent theatre organization in Nebraska, with the aid of producers and chains on July 22, 1930, ratified a form of Protection. Many exhibitors who were affected by this Protection were never notified, contracts were taken and Protection arbitrarily enforced. Until a lawsuit was started recently, no notification was ever sent to any exhibitors.

"With steadily declining grosses in producer owned theatres affected by protection, producers are feeling the loss of declining grosses in film from neighboring towns.

"Producers have attempted to build walls around their own theatres, protecting themselves from runs and neighboring towns. With poor box office pictures, it has affected the gross. Likewise it is seriously hampering the activities in towns nearby which are put on the second or third run basis, who are insisting on buying pictures at second and third run prices.

"This loss of rental in box office at producer owned theatres, coupled with the loss of revenue from film rental in towns affected by Protection, is offering a backfire throughout the entire territory...."

HARRISON'S REPORTS will again have much to say on protection in a forthcoming issue. In the meantime, your attention is called to the fact that the producers, have sent the following circular abroad:

"The national distributors of motion pictures will not participate in any joint negotiations or conferences with exhibitors seeking to establish any uniform zoning plans to limit the length or area of protection, until a suit now pending attacking the legality of the plan is determined. The decision reached by the national distributors, it is learned, was because of the action brought by W. R. Youngslaus of Madison, Neb., a member of the Nebraska Allied States Association, attacking the legality of the uniform protection and zoning plan recommended by the exhibitors in the Omaha territory; and because of the announced opposition of certain other state exhibitor associations to any protection between 'runs' or localities.

"This decision will leave each and every distribution territory without any uniform limitation upon protection; and in each instance private negotiations between individual exhibitors and each distributor will be necessary to fix protection without restrictions or limitations of any kind upon its length or area.

"While there has been a very urgent demand by exhibitors in most of the distribution territories for uniform zoning plans, to be agreed upon by open negotiation between the several interests concerned so that protection may be limited to what is fair and reasonable for all, the distributors feel they would not be justified in jointly going forward in the face of pending and threatened litigation questioning the legality of limiting protection by agreement between all parties interested and attacking the right of distributors to grant any protection of any kind."

It is not the exhibitors who are inviting the producers to joint conferences, but the producers inviting the exhibitors. And there has been no urgent demand for "zoning" by exhibitors; whatever demand there has been, it has been manufactured.

"Race Track" with Leo Carrillo*(Tiffany, October 25; 83 min.)*

Excellent! In some of the situations the human interest is so powerful that it is hard for tender-hearted spectators to suppress their emotions. The most powerful situation is where the hero is shown deliberately mistreating his foster son, even though he loves him, so as to force him to go back to his mother. The hero makes such a great sacrifice that the spectator admires him for it. The efforts of the hero to bring up the boy to be honest and upright, even though he himself was a gambler, is admirable. And so is the loyalty and the gratefulness the boy shows towards the man who had befriended him and had later adopted him, and given him all the care that a father would have given to his real son. The mother, too, wins considerable sympathy even though she had deserted her husband when the boy was only a baby, for she is shown repentant and willing to care for her boy so as to make up for her error. Comedy relief is plentiful:—

Leo Carrillo, a race track gambler, meets Junior Coghlan, a waif, at Tia Juana and befriends him. Having learned that Junior had no home, Carrillo takes him to his own home. Soon he learns to like the boy and adopts him. Junior is grateful but does not want to go to school; he wants to become a jockey, and succeeds in persuading Carrillo to help him fulfill his ambition. Kay Hammond comes to Carrillo and tells him she is Junior's mother and wants her boy; Carrillo is so fond of Junior that he refuses to give him up. A few days later Kay reports to Carrillo that Junior, in order to obtain an advantage, played a malicious trick on another jockey that resulted in the jockey's serious injury. Carrillo at first refuses to believe her story but upon closely interrogating Junior he finds out that she had told him the truth. Having convinced himself that the environment was not good for Junior, Carrillo decides to sacrifice his love for him and give him up to his mother. Because Junior had felt hatred for his mother, who had left his father when he was still a baby, his father dying later, Carrillo could not tell Junior who the kindly woman is; and because Junior was attached to him deeply and persuasion would not do he conceives a scheme to make the boy go back to his mother; he demands that Junior throw the race he was going to run. After obtaining his promise, he informs the judges. Junior is naturally disqualified. Carrillo accuses him of having thrown it crudely and pretends to be angry at him; he even strikes him and tells him to get out of his house. Junior, in tears, leaves Carrillo; Myra, who was familiar with the scheme, was outside waiting. Junior follows her to Connecticut, not knowing that she is his mother. Carrillo is heartbroken.

James Cruze directed it from a story by J. Walter Rubin; it is the best picture he has produced for several years. Leo Carrillo does masterly work. Junior Coghlan is very sympathetic. Lee Moran, as Carrillo's pal, contributes considerable comedy. Huntley Gordon, Wilfred Lucas, and others are in the cast.

Excellent for children and for Sunday showings.

"The Speckled Band"*(First Div., Nov. 6; running time, 65 min.)*

A good murder mystery melodrama, with Sherlock Holmes as the detective who solves the mystery. The manner in which the murder is committed is not divulged until the end and it comes as a surprise. The audience is kept in tense suspense throughout because of the danger to the heroine, whose step-father tries to kill her in the same manner he killed her sister, so that he might get possession of her fortune. The end is particularly exciting when Sherlock Holmes prevents the murder of the heroine. The heroine arouses much sympathy because of the danger to her life:—

The heroine's sister dies in a mysterious manner. The doctors are unable to discover the cause of her death. Although the girl's stepfather is suspected, there is no clue to prove his guilt. A year after the murder the heroine becomes engaged to a young Englishman. Her stepfather is furious since her marriage would deprive him of half his income. He decides to do away with her as he did with her sister. But she is suspicious of him and is terrified. She goes to Sherlock Holmes for his assistance. He takes up the case and discovers how the first murder had been committed. It was done by the bite of a poisonous snake, which the stepfather had put into the girl's room. Holmes discovers this as the stepfather attempts to kill the heroine in the same manner. Holmes prevents the murder by striking

the snake, which in turn bites the stepfather, who dies. The heroine and her sweetheart are married.

The plot was adapted from the story by Sir Arthur Conan Doyle. It was directed by Jack Raymond. In the all English cast are Lynn Harding, Raymond Massey, Angela Baddeley, Athole Steward and Nancy Price. The talk is clear.

Sensitive children may be frightened; otherwise suitable for children and for Sunday show.

"Neck and Neck" with Glenn Tryon*(Sono Art, Nov. 4; running time, 61 min.)*

Entertaining program picture. The story is thin but there is much humor caused mostly by the wisecracks of the hero, who, in his eagerness to do big things so as to make an impression on the heroine, exaggerates about his position in life and about the many things he supposedly owns, such as race horses and villas. The picture starts off with a laugh when the hero offers to fix a flat tire on the heroine's car. He fixes the tire only to find that he had done it on the wrong car and so he has to start working all over again. There is much humor caused by the heroine's small cousin, who recognizes the hero as an aluminum salesman, and who tantalizes him by banging aluminum pots in his presence.

The hero, a house-to-house salesman, tells the heroine that he is a wealthy man, owning horses and villas. She, however, knows that he is a salesman for she had seen him canvassing his wares. But she does not reveal this, because she is attracted to him. He tells her father he owns a horse called Phantom. The father offers to buy it and tells him he will be at the stables the next morning. The hero gets into a poker game that night and wins a good deal of money and a bill of sale to Phantom. Down at the stables the next morning a horse, which the hero thinks is Phantom, is given a workout and shows remarkable speed. The heroine's father bets a heavy sum on the horse only to find at the time of the race that it was not Phantom he had seen worked out. He and the heroine accuse the hero of tricking them. Luckily the horse wins and the hero is accepted again by the heroine and her father, who believes he purposely fooled them to keep them in suspense.

The plot was adapted from a story by Betty Burbridge. It was directed by Richard Thorpe. In the cast are Vera Reynolds, Walter Brennan, Step'n Fetchit, Carroll Nye, Lafe McKee and others. The talk is clear.

Suitable for children and for Sunday showing.

"Compromised"*(First National, Dec. 5; running time, 63½ min.)*

A pleasant picture. There is much human interest and several humorous situations, caused mostly by the lovable young son of the hero and the heroine. In one instance he is told to practice the piano: He picks at the keys and every few minutes asks his mother whether his time is up so that he might stop practising. The heroine arouses sympathy because of her love and devotion to the hero, whose father tries to break up their marriage because of social aspirations for his son:—

A father forces his son (hero) to give up his artistic inclinations and to settle down to learn the shoe business. The hero is forced to stay in a cheap boarding house in a small town. He misses his friends and his sweetheart. She pays him a visit one day to tell him she is marrying some one else. Disgusted, he becomes drunk and is helped to his room by the heroine, a servant in the boarding house. The mistress of the boarding house finds her in the hero's room and accuses her of being indecent. The hero objects to the unjust accusation and, to save the heroine from further embarrassment, says that they are to be married. They do marry and the hero gives up drinking. He becomes successful and they are happy with their child. His father relents and invites them to Boston to stay with them. He gradually makes the heroine feel uncomfortable and even takes her child away from her. He eventually tells her she does not belong with their type of people and that the hero does not love her. She leaves and goes back to their old home. But the hero, having guessed what his father had done, takes his son and follows her. He tells her that he loves her and that he will work for her without the help of his father.

The plot was adapted from a story by Edith Fitzgerald. It was directed by John Adolphi. In the cast are Ben Lyon, Rose Hobart, Claude Gillingwater, Juliette Compton, Bert Roach, Delmar Watson and others. The talk is clear.

Suitable for children and for Sunday showing.

"The Ruling Voice" with Walter Huston*(First National, Oct. 31; running time, 72 min.)*

A pretty good picture dealing with gangsters and racketeers. There is little sympathy felt for the hero, who is the leader of the racketeers. He is cruel and avaricious, and although he attempts to reform because of the unhappiness he was causing his daughter, his previous actions had been so cruel that one feels no pity for him. There is human interest caused by the unhappiness of the heroine when she discovers her father's profession. She wins the respect and sympathy of the audience because she refuses to tolerate his shady business dealings and leaves him to work for her own living. There is suspense in the situation where the hero is confronted by a man he had ruined:—

The heroine, after having been at school in Europe for ten years, returns to the United States happy to be with her father again. The first night at home she tells her father that she had become engaged to a young man, who although poor, came from a fine family. Her father, feeling he wanted to be honest with her, tells her he is a racketeer. She is heartbroken and tells him she cannot accept any money from him, that she will earn her own living. Without her knowledge he arranges for a position for her as a French tutor to the child of a woman he was interested in. He knows that this woman is his enemy but feels that if anything should happen to his daughter he could retaliate by harming her child. In that way he feels the heroine will be safe. War is declared by the dairy producers who refuse to pay him for protection any longer. Finally in order to save the heroine and the other woman's child he calls off the battle. His confidential helper, angry at the hero's weakness, sends a man to him with a letter. This man recognizes the hero, by his voice, and knows him to be the man who had caused his downfall and the death of his son. He kills him.

The plot was adapted from a story by Rowland V. Lee and Donald W. Lee and directed by Rowland V. Lee. In the cast are Loretta Young, Doris Kenyon, David Manners, John Halliday, Dudley Diggs, Gilbert Emery and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"Friends and Lovers"*(RKO, Oct. 3; running time, 67 min.)*

A "terrible" picture. It has been a long time since a picture has been shown that contains such infantile dialogue and is so entirely devoid of sympathetic situations. The story is ludicrous and performed amateurishly. The audience at the Roxy, where it was shown, laughed during some of the sequences that were meant to be serious. The characters are unsympathetic, there is no human interest and little entertainment value to the picture. How can an audience be expected to sympathize with a heroine who is married but who leads men on even giving herself to one of them, eventually joining her husband in blackmailing them; or a hero who has an affair with a married woman; or a young man, who, because of jealousy and physical desire, attempts to kill his best friend? It is a worthless piece of trash:—

The hero, an English army officer, falls in love with the heroine who is married to a brute. She falls in love with him, too. Her husband blackmails the hero of five thousand pounds in order not to create a scandal. The hero leaves with his troops for India. He begs the heroine to get a divorce and when he returns they will be married. His best friend, also an officer, joins him in India. He finds that his young friend is in love with her, too. Realizing that they had been made fools of they both determine to give her up. The hero burns all her letters. Back again in England on a leave, the two come face to face with the heroine at a house party. They learn that her husband is dead, having been murdered by his butler, and that she is now engaged to a Marquis. Once she sees the hero she forgets all about her fiancé and begs him to take her back. She swears that she loves him. But he is true to his friend. This friend finds her in the hero's room and attempts to kill them both. The heroine is forced by her hostess to leave the house. The hero's friend begs for forgiveness and implores the hero to go after the heroine. The hero and the heroine are reconciled.

The plot was adopted from the story "The Sphinx Has Spoken," by Maurice DeKobra. It was directed by Victor Schertzinger. In the cast are Lily Damita, Adolph Menjou, Laurence Olivier, Eric Von Stroheim, Hugh Herbert, Frederick Kerr, Blanche Friderici and others. The talk at times is unintelligible.

Unsuitable for children and for Sunday showing.

"Once a Lady" with Ruth Chatterton*(Paramount, Oct. 31; running time, 78 min.)*

Fair. The action at times is so slow that the spectator loses interest in the story. In addition, most of the characters are unpleasant and unconvincing; it is difficult to believe that people can be so completely heartless as they are shown in this picture. As a matter of fact, the story is depressing, for most of the characters at one time or another are either unhappy, hysterical or abusive. The heroine is not a sympathetic character. Although she is misunderstood by her husband's family, there is no reason why, on the impulse of a moment, she should give herself to another man and later become a coquette. There is one unpleasant situation. It is where the heroine's daughter, under the influence of liquor, expresses a desire to surrender herself to a gigolo:—

The heroine, a Russian singer, marries an Englishman who takes her to live with his family. They are cold towards her and unsympathetic. Her only consolation eventually is her child, for her husband becomes engrossed in politics and a career. Feeling that she was in his way, he sends her off for a trip to Paris. On the train she meets an old admirer of hers. Seeing how unhappy she was he induces her to leave the train with him. She stays with him for a few hours but later decides she wants to go back to her family. The train in which she was supposed to go to Paris is wrecked, and her husband thinks she had been killed. When she appears later they are horrified because of the scandal it might cause. They insist that she leave so that everyone might believe she is dead. She goes to Paris and leads a free life accumulating much money. Years later she meets her daughter. The girl, of course, does not know her. But when she finds that the girl is unhappy she sends for her husband and demands that he allow the girl to marry the man of her choice and that he fix a dowry on her. He is forced to concede to her wishes. She is happy that she had been able to do something for her child.

The plot was adapted from a play "The Second Life" by Rudolf Bernauer and Rudolf Oesterreicher. It was directed by Guthrie McClintic. In the cast are Ivor Novello, Jill Esmond, Geoffrey Kerr, Doris Lloyd and others. The talk is clear.

Not suitable for children or for Sunday showing.

"The Champ" with Jackie Cooper and Wallace Beery*(MGM, release date not yet set; time, 87 min.)*

Aside from the fact that Jackie Cooper is a loveable child, the skill with which he portrays his part is marvellous. As the loyal son of a father, an ex-champion pugilist, who cannot give up drinking and gambling, regardless of his repeated promises, young Cooper seems to sink his own personality into that of his part, making it a living, breathing, heart-tearing part. The scenes in which he leans over his father's prostrate form and pleads with his father not to leave him, that he wants him, should melt a heart of granite. There is another scene that will remain memorable; it is where Wallace Beery, behind the bars for a brawl, makes up his mind that the environment in which he was bringing up his boy was not good for him and decides to give him up to his mother. Knowing that Jackie will not leave him, he pretends that he had suddenly tired of him and tells him to go away. Jackie pleads with tears in his eyes to be allowed to stay with him, promising to be good at all times and to be as little a bother as possible. But Beery will not change his mind, and strikes the persistent Jackie on the face. After Jackie is gone, Beery punches the wall with his bare knuckles so as to punish himself for having struck Jackie, whom he loved better than life. The scene in which Jackie is shown on the train about to go to bed and feeling ashamed to undress before his mother is a piece of art. The later scene, which shows Jackie leaving the train secretly and returning to his father, too, is charged with emotional appeal. The picture is, in fact, full of emotional situations; they are the result of the loyalty of a son for his father, and of the love of a father for his young son.

The story was written by Francis Marion; it was directed by King Victor, who is unsurpassed in this type of stories, having shown his ability in the old days, when he made "The Turn in the Road" for Robertson-Cole. Irene Rich is excellent as the mother. Rosco Ates, Edward Brophy, Hale Hamilton, Jesse Scott and others are in the cast.

The MGM studio forces should be congratulated for turning out a picture, so excellent an entertainment, with so powerful a moral; it should be shown everywhere.

A CORRECTION IN THE INTEREST OF TRUTH

In the issue of October 31, in the editorial headed "TROUBLED WATERS," I stated that Adolph Zukor, Will H. Hays, Gabriel Hess, Charles C. Pettijohn and many other persons as well as almost every film company were indicted in the province of Ontario, Canada, for conspiracy to prevent or lessen competition within Ontario, in the sale, purchase and supply of films, contrary to the Combines Act, and that the second count in the indictment reads that these parties conspired to lessen competition contrary to the criminal code.

Unfortunately, in procuring the information I was misled and did not state the facts as they actually are, for neither Mr. Zukor, Mr. Hays, Mr. Hess nor Mr. Pettijohn was indicted. This was brought to my attention the first time when Gabriel Hess, one of those mentioned in my article, brought a libel action against me in the Supreme Court.

In the conduct of a publication, it frequently happens that such errors occur, but an honest publisher will always make a correction wherever either he discovers his error himself or his attention is called to it.

HARRISON'S REPORTS has always followed such a policy and, regardless of the action brought against me by Mr. Hess, I wish to make the necessary correction.

I am copying the indictment of the Ontario Grand Jury, in which many persons and corporations were indicted, using the exact language, giving the names only of the persons concerned in my October 31 editorial and of a few others:

IN THE SUPREME COURT OF ONTARIO THE KING

vs.

FAMOUS PLAYERS, et al.

TAKE NOTICE that on the twentieth day of October, A.D. 1931, at the Assizes of the Supreme Court of Ontario at Toronto a true bill of Indictment was found by the Grand Jury against you and others named in the said Bill of Indictment upon the following Counts:

IN THE SUPREME COURT OF ONTARIO
CANADA
PROVINCE OF ONTARIO
COUNTY OF YORK

THE JURORS OF OUR LORD THE KING PRESENT

TO WIT:

That Famous Players Canadian Corporation Limited; * * * Motion Picture Producers and Distributors of Canada; Canadian Educational Films Limited; Canadian Universal Film Company Limited; Famous Lasky Film Service Limited; Fox Film Corporation Limited; R.K.O. Distributing Corporation of Canada Limited; Columbia Pictures of Canada Limited; Regal Films Limited; United Artists Corporation Limited; Vitagraph Limited and Tiffany Productions of Canada Limited; in the year 1924, 1925, 1926, 1927, 1928, 1929 and 1930, at the City of Toronto, in the County of York, and elsewhere in the Province of Ontario, unlawfully were parties to, or privy to or knowingly assisted in the formation or operation of a combine which has operated or was likely to operate to the detriment or against the interest of the public, to wit, producers, consumers or others and which resulted from an actual or tacit contract, agreement, arrangement or combination between themselves and with one another and with Adolph Zukor; Paramount Famous Lasky Corporation; Paramount Publix Corporation; * * * Will Hays; Gabriel Hess; * * * Charles Pettijohn; * * * Motion Picture Producers and Distributors of America; * * * which had or was designed to have the effect of preventing or lessening competition in or substantially controlling within Ontario or generally the purchase, barter, sale or supply of positive proofs or films of moving pictures or talking films contrary to the Combines Investigation Act.

The Said Jurors Further Present that at the time and places aforesaid Famous Players Canadian Corporation Limited; * * * did unlawfully conspire, combine, agree or arrange together and with one another and with Adolph Zukor; Paramount Famous Lasky Corporation; * * * Will Hays; Gabriel Hess; * * * Charles Pettijohn; * * * Motion Picture Producers and Distributors of America Inc.; * * * to unduly prevent or lessen competi-

tion in the purchase, barter, sale or supply of articles or commodities which may be the subject of trade or commerce to wit; positive proofs or films of moving pictures or talking films contrary to the Criminal Code, Section 498, sub-section 1-d.

The said jurors further present that at the times and places aforesaid Famous Players Canadian Corporation Limited; * * * did unlawfully conspire, combine, agree or arrange together and with one another, and with Adolph Zukor; Paramount Famous Lasky Corporation; * * * Will Hays; Gabriel Hess; * * * Charles Pettijohn; * * * Motion Picture Producers and Distributors of America Inc.; * * * to unduly limit the facilities for supplying or dealing in articles or commodities which may be the subject of trade or commerce, to wit; positive proofs or films of moving pictures or talking films contrary to the Criminal Code, section 498, sub-section 1-a.

R. H. GREER
Crown Counsel

As you will notice from this Indictment, and from the press articles, which you no doubt have read, it was very easy for any one to make the error that I made; and had the error been brought to my attention at the time the issue of October 31 appeared, I would certainly have corrected it. I am sorry that Mr. Hess did not call my attention to it before he filed his action, and glad to have the opportunity of making this amend.

I am making this correction, not because I have been asked by any one to make it, but voluntarily—because it is, as said, my policy to do so in every case where error has been made in any of the editorials or reviews printed in these pages. I have always fought hard for the best interests of the motion picture industry in general and of the independent theatre owner in particular, but in all cases I fought on issues and not on personalities.

WHAT IS THE TROUBLE WITH RKO?

The childishness and the incongruity of some of the situations in "Friends and Lovers," the RKO picture which has been founded on "The Sphinx Has Spoken," the novel by Maurice de Kobra, made the audiences laugh at the Roxy, where the picture was shown.

I am going to discuss the lack of judgment, not of the Roxy management, but of the production department of RKO. Who selected the story? How in the world could the person who selected it think that it could make a good picture? In the *Forecaster* review, the following remarks were made:

"As it stands, Roberts (the hero) does not get any sympathy, for he is a weakling—he is unable to resist Alba, even after he had learned what kind of woman she was. And the action is not of much interest, for no one feels pleased to follow the fate of unsympathetic characters."

If a person who has not had any production experience could tell RKO that the material of "The Sphinx Has Spoken" could not make an entertaining picture, what excuse can the production department of RKO give for having bought it, and after having bought it for having made a picture out of it? And how much confidence should the exhibitors have in a company that cannot distinguish the worthlessness of simple material? If the person who bought the novel saw possibilities in it by proper changes, why were not the changes made? And if he had in mind no changes but thought that the material, as it stood, could make a good picture, why should the exhibitors pay any attention to statements made by RKO salesmen as to the merit of RKO pictures?

The trouble with this company is the fact that, at the head of it, there is a man who, though a fine and successful executive in another business, knows nothing about the show business.

It is manifest that the RKO management has recognized the weakness of its production department and, having withdrawn from it the film salesman who had had charge of production for a while, has engaged Dave Selznick to take charge of production.

I have never met Mr. Selznick and therefore I cannot, from knowledge, say how capable or how incapable he is; the only thing I do know is that, first, he has not yet produced a picture that made a hit; secondly, in the last two years he has been assistant to the chief executive of the Paramount studio: and the Paramount pictures have never been poorer than they have been in the last two years.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XIII

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Columbia Features

(729 Seventh Ave., New York, N. Y.)

1017 Lover Come Back—Cummings-Mulhall	June 6
1001 Men Are Like That (Arizona)—Wayne	June 27
1007 Miracle Woman—Stanwyck-Hardy	July 20
1009 Fifty Fathoms Deep—Holt-Cromwell	Aug. 17
1002 Dirigible—Holt	Sept. 20
1010 A Dangerous Affair—Holt-Graves	Sept. 30

Beginning of 1931-32 Season

2401 Branded—Buck Jones (reset)	June 15
2402 Border Law—Buck Jones (reset)	Aug. 1
2403 Range Fued—Buck Jones	Aug. 24
2008 Pagan Lady—Brent-Bickford-Nagel	Sept. 8
2016 Shanghai Love (Then Hell Broke Loose)	Sept. 20
2404 Deadline—Buck Jones	Sept. 28
2501 One Way Trail—Tim McCoy	Oct. 12
2001 Platinum Blonde—Young-Harlow	Oct. 31
2502 Shot Gun Pass—Tim McCoy	Nov. 1
2012 The Men in Her Life—Moran-Bickford	Nov. 10
2014 The Guilty Generation—Cummings-Carrillo	Nov. 23

First National Features

(321 West 44th St., New York, N. Y.)

617 Broadminded—Joe Brown-Ona Munson	Aug. 1
621 Reckless Hour—Mackaill-Nagel	Aug. 15

(End of 1930-31 season)

Beginning of 1931-32 Season

651 Last Flight (Spent Heroes)—Barthelmess	Aug. 29
679 Bargain (Fame)—Stone-Kenyon-Knapp	Sept. 5
660 I Like Your Nerve—Fairbanks, Jr.	Sept. 12
680 Five Star Final—Robinson-Stone	Sept. 26
653 Penrod and Sam—Leon Janney	Oct. 3
665 Honor of the Family—Bebe Daniels	Oct. 17
664 Ruling Voice (Upper Underworld)—Huston	Oct. 31
670 Local Boy Makes Good—Joe E. Brown	Nov. 26
668 Compromised (We Three)—Lyon-R. Hobart	Dec. 5
678 Safe in Hell—Dorothy Mackaill	Dec. 12
658 Her Majesty Love (Miami)—Marilyn Miller	Dec. 26

Fox Features

(444 West 56th St., New York, N. Y.)

309 Bad Girl—Dunn-Eilers (reset)	Sept. 13
328 The Brat—O'Neill-Dinehart	Sept. 20
320 The Spider (The Midnight Cruise)—Lowe	Sept. 27
326 Wicked—Elissa Landi-V. McLaglen (reset)	Oct. 4
322 Skyline—Meighan-Albright (reset)	Oct. 11
332 Riders of the Purple Sage—O'Brien	Oct. 18
317 Sob Sister—Dunn-Watkins-Gombell	Oct. 25
306 The Cisco Kid (Silver City)—Baxter-Lowe	Nov. 1
331 Heartbreak (Son-in-Law)—Charles Farrell	Nov. 8
307 The Yellow Ticket—Landi-Barrymore	Nov. 15
314 Ambassador Bill (Amb. from U. S.)—Rogers	Nov. 22
308 Over the Hill—Marsh-Dunn-Eilers	Nov. 29
325 Surrender—Baxter-Hyams-Kirkland	Dec. 6
321 Good Sport (Cheating)—Watkins-Boles-Nissen	Dec. 13
302 Delicious—Gaynor-Farrell-Brendel	Dec. 27
333 Rainbow Trail—O'Brien-Gombell	Jan. 3

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

116 Son of India—Novarro-Evans (reset)	Aug. 1
140 Sporting Blood (Dixie, The Dark Horse)	Aug. 8
105 This Modern Age (This Modern World)	Aug. 29
152 Sidewalks of New York—Keaton	Sept. 26
104 The New Wallingford—Haines-Hyams (re.)	Oct. 3
127 Susan Lennox—Garbo-Gable	Oct. 10
155 The Sin of Madelon Claudet (Lullaby)— Hayes-Stone-Hamilton (reset)	Oct. 24

(End of 1930-31 season)

Beginning of 1931-32 Season

221 Pardon Us—Laurel-Hardy	Aug. 15
238 Guilty Hands—Barrymore-Francis-Evans	Aug. 22
242 The Squaw Man—Baxter-Velez	Sept. 5
213 The Phantom of Paris (Cheri Bibi)	Sept. 12
No release set for	Sept. 19
No release set for	Oct. 17
222 The Guardsman—Lunt-Fontanne (reset)	Nov. 7

Paramount Features

(Paramount Bldg., New York, N. Y.)

3110 Personal Maid—Carroll-Raymond	Sept. 12
3111 Monkey Business—Marx Bros. (6947 ft.)	Sept. 19
3113 My Sin—Bankhead-March (reset)	Sept. 26
3114 The Mad Parade—Brent-Tashman	Oct. 3
3115 Twenty Four Hours—Brook-Francis	Oct. 10
3112 The Road to Reno—Rogers (reset)	Oct. 17
3116 The Beloved Bachelor—Paul Lukas	Oct. 24
3117 Once a Lady—Chatterton-Novello (reset)	Nov. 7
3119 Touchdown—Arlen-Shannon-Oakie	Nov. 14
3120 Rich Man's Folly—Bancroft-Dee-Ames	Nov. 14
3121 His Woman—Cooper-Colbert	Nov. 21
3122 The Cheat—Bankhead-Pichel	Nov. 28

RKO Features and Their Exhibition Values

(1560 Broadway, New York, N. Y.)

1322 Three Who Love (Compson No. 2) July 4	400,000
1101 Transgression (Titan No. 11)—July 11	1,000,000
1302 Public Defender (Dix No. 2)—Aug. 1.....	\$750,000
1405 The Gay Diplomat (Vic. No. 5)—Sept. 19.....	\$400,000
1303 Secret Service (Dix No. 3)—Nov. 14.....	750,000

(End of 1930-31 season)

Beginning of 1931-32 Season

(All the pictures in the 1931-32 season will be known as *Titans* with a set exhibition value of \$750,000 each.)

2120 Too Many Cooks—Wheeler-Lee	July 18
2117 The Woman Between—Damita-Warner	Aug. 8
2101 Traveling Husbands—Brent-Cummings	Aug. 15
2116 High Stakes—Sherman-Morley	Aug. 18
2118 The Runaround (Lovable and Sweet) (Waiting at the Church)—Mary Brian	Aug. 22
2102 Caught Plastered—Wheeler-Woolsey	Sept. 5
2112 Smart Women (Aristocrat)—Astor	Sept. 26
2110 Friends and Lovers (Sphinx Has Spoken).Oct. 3	
2115 Fanny Foley Herself—Edna May Oliver.....	Oct. 10
2105 Consolation Marriage—Dunne-O'Brien	Nov. 7
2106 Way Back Home—Seth Parker	Nov. 13
2103 Are These Our Children—Linden-Mercer...Nov. 14	

RKO Pathe Features

(35 West 45th St., New York, N. Y.)

2101 Common Law—Bennett-McCrea	July 24
2151 Sweepstakes (Whoop-De-Do Kid)—Quillan.	Aug. 7
2142 The Big Gamble—Bill Boyd (reset)	Sept. 4
2201 Sundown Trail—Tom Keene (reset)	Sept. 11
2131 Rebound—Ina Claire (reset)	Sept. 18
2111 Devotion—Ann Harding (reset)	Sept. 25
2122 Bad Company—Helen Twelvetrees	Oct. 2
2152 The Tip-Off—Quillan-Armstrong	Oct. 16
2202 Freighters of Destiny—Tom Keene	Oct. 23
2141 Suicide Fleet—Boyd-Armstrong (reset)	Nov. 20
2102 Lady With a Past—Constance Bennett.....	Nov. 20
2153 The Big Shot—Quillan	Dec. 18
Prestige—Ann Harding	Dec. 25

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8082 First Aid—Withers-Beebe	July 25
8087 Is There Justice?	Sept. 15

Beginning of 1931-32 Season

8086 Neck and Neck—Glenn Tryon	Nov. 4
8083 Mounted Fury—Mehaffey-Ellis	Dec. 4
8084 Devil on Deck—Oakman-O'Day	Jan. 4

Tiffany Features with Exhibition Values

(To be distributed by Sono Art-World Wide, Paramount Building, New York, N. Y.)

149 (190) Hell Bound—Carrillo-Lane—Apr. 15..	\$900,000
203 Two Gun Man—Ken Maynard—May 15....	400,000
142 Salvation Nell—Chandler—July 1.....	\$600,000
204 Alias—The Bad Man—Maynard—July 15....	\$400,000

(In the last Index "The Arizona Terror" and "South of Santa Fe" were listed under the 1930-31 product. They belong to the 1931-32 product and are now correctly listed.)

Beginning of 1931-32 Season

8190A Women Go On Forever—Aug. 15.....	\$900,000
8192A Murder at Midnight (Monster Kills) (re- set)—Sept. 6	700,000
8205 Arizona Terror—Maynard (reset)—Sept. 13	500,000
8211 Near the Trail's End—Steele—Sept. 20.....	400,000
8216 The Nevada Buckaroo (The Nevada Kid)— Steele (reset)—Sept. 27	400,000
8206 Range Law—Ken Maynard—Oct. 4	500,000
8145A Left Over Ladies—Oct. 11	1,000,000
8195A Race Track—Leo Carrillo—Oct. 25.....	900,000
8191A Morals For Women—(reset)—Oct. 25....	700,000
8207 Branded Men—Ken Maynard (re.)—Nov. 1	500,000
8210 South of Santa Fe—Steele (reset)—Nov. 15	400,000
8147A X Marks the Spot—Nov. 22.....	Not set
8208 Fighting Mad—Ken Maynard—Dec. 6.....	500,000
8214 Man From Hell's Edges—Steele	400,000
8148A Hotel Continental—Dec. 20	Not set
8209 Sunset Trail—Maynard—Jan. 3	500,000
8188A Strangers of the Evening—Jan. 17.....	Not set
8221 The Last Mile—(reset)—Jan. 31	Not set

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Indiscreet (Obey That Impulse!)—Swanson.....	Apr. 25
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(End of 1930-31 season)

Beginning of 1931-32 Season

Street Scene—Sidney-Collier (reset)	Sept. 5
Palmy Days—Eddie Cantor (reset)	Oct. 3
Cock of the Air	Oct. 7
The Unholy Garden—Ronald Colman	Oct. 10
Age For Love—Billy Dove (reset)	Oct. 17
Corsair—Chester Morris (reset)	Oct. 28
The Struggle—Johann-Skelly	Nov. 14
Scarface—Paul Muni	Nov. 28
Tonight or Never—Gloria Swanson	Dec. 12
Arrowsmith—Ronald Colman	Dec. 26
Sky Devils	Jan. 9

Universal Features

(730 Fifth Ave., New York, N. Y.)

A4005 Waterloo Bridge—Clark-Douglas	Sept. 1
A4018 East of Borneo—Hobart-Bickford	Sept. 15
A4058 Graft—Toomey-Carol (4872 ft.)	Sept. 21
A4024 Homicide Squad—Carrillo-Brian	Sept. 29
A4008 Spirit of Notre Dame—Lew Ayres	Oct. 13
A4010 Reckless Living (Twenty Grand)	Oct. 20
A4022 Lasca of the Rio Grande—(reset)	Nov. 2
A4003 Frankenstein—Clive-Clarke-Boles	Nov. 21
A4015 A House Divided (Heart and Hand)— Walter Huston (reset)	Nov. 28
A4026 Nice Women—Sidney Fox-Frances Dee...Dec. 5	
A4006 Heaven on Earth—Lew Ayres (reset)	Dec. 12
A4017 Law & Order (Derailed)—Huston-Wilson.	Dec. 26

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

372 The Star Witness—Walter Huston	Aug. 22
362 Alexander Hamilton—George Arliss	Sept. 12
376 Side Show—Winnie Lightner	Sept. 19
352 Road to Singapore (The Other Man)—Powell.	Oct. 10
374 Expensive Women—Dolores Costello	Oct. 24
351 Mad Genius—John Barrymore	Nov. 7
366 Blonde Crazy (Larceny Lane)—Cagney (r.)	Nov. 18
360 Under Eighteen (Society Lane)—M. Marsh.	Dec. 31
382 Taxi (The Man in the Case)—Cagney-Young.	Jan. 9

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

11 Snapshots (Hollywood topics) (10 min.)....	Sept. 2
26 Weenie Roast—K. Kat (cartoon) (6 min.)....	Sept. 14
22 In a Clock Shop—Disney (cart.) (7½ m.)....	Sept. 30
12 Snapshots (Hollywood topics) (10 min.)....	Oct. 2
23 Spider and Fly—Disney (cart.) (7½ min.)....	Oct. 16

(More to come on 1930-31 season.)

Beginning of 1931-32 Season

1 Little Beezer—Monkeyshines (animals) (10 m)	July 3
1 Laughing with Medbury in Reno (travelogue) (10½ min.)	July 9
1 Yelp Wanted—Scrappys (cartoon) 7½ min.)..	July 16
2 The Little Pest—Scrappys (cart.) (6½ m.)...	Aug. 15
1 Blue Ribbon—M. Mouse (cartoon) (7½ min.)..	Aug. 18
2 Curses! Curses! Curses!—Monkeyshines (9 m.)	Aug. 20
1 Curiosities Series C225 (travel.) (10½ m.)....	Aug. 29
2 Curiosities Series C226 (travel.) (9½ min.)...	Sept. 4
2 Laughing with Medbury in Turkey (travelogue) (10 min.)	Sept. 7
2 Fishin' Around—M. Mouse (cartoon) (7½ m)	Sept. 14
1 Red Men Tell No Tales—Buzzell (9½ min.)...	Sept. 15
3 Sunday Clothes—Scrappys (cart.) (6½ min.)..	Sept. 15
3 Curiosities Series C226 (travel.) (10½ min.)...	Sept. 30
4 Curiosities Series C227 (travel.) (10 min.)...	Sept. 30
3 Barnyard Broadcast—M. Mouse (cart.) (8 m.)	Oct. 9
3 Laughing with Medbury in Death Valley— (travelogue) (11 min.)	Oct. 12
1 Snapshots (Series 11) (Holly. topics) (9 m.)	Oct. 12
3 Monkey Doodles—Monkeyshines (7 min.)....	Oct. 12
1 Bars and Stripes—K. Kat (cart.) (7 min.)....	Oct. 14
4 Dog Snatcher—Scrappys (cartoon)	Oct. 15
2 Blonde Pressure—Buzzell (10½ min.)	Oct. 16
3 Soldiers of Misfortune—Buzzell	Oct. 27
2 Hashhouse Blues—K. Kat. (cartoon)	Nov. 2
2 Snapshots (Hollywood topics) (9½ min.)....	Nov. 4
4 Beach Party—M. Mouse (cartoon)	Nov. 4
4 Jazzbo Singer—Monkeyshines	Nov. 9

Educational—One Reel

(Paramount Building, New York, N. Y.)

2729	The Sultan's Cat—T. Toons (c.) (5½ min.)	May 17
2740	Tidbits—Hodge Podge (8½ min.)	May 24
2762	The Trap—Burns Det. (11 min.)	May 24
2730	A Day to Live—T. Toons (c.) (5½ min.)	May 31
2775	The Starbrite Diamond—Burns Det. (11 m.)	June 7
2731	2000 B.C.—T. Toons (cartoon) (6 min.)	June 14
2756	Not Yet Titled—Sennett Brevities	June 14
2776	The Meade Trial—Burns Detective (10 m.)	June 21
2742	Jungle Giants—Hodge Podge (11 min.)	June 21
2732	Blues—T. Toon (cartoon) (6 min.)	June 28
2777	The Double Cross—Burns Detective (11 m.)	July 5
2733	By the Sea—T. Toons (cartoon) (6 min.)	July 12
2741	Money Makers of Manhattan—Hodge Podge (9 min.)	July 19
2778	Foiled—Burns Detective	July 19
2734	Her First Egg—T. Toons (cart.) (6 min.)	July 26
2735	Jazz Mad—T. Toons (cart.) (5½ min.)	Aug. 9
2743	Vagabond Melodies—Hodge Podge (10 m.)	Aug. 16
	Not Yet Titled—Burns Detective	Aug. 16
	Not Yet Titled—Burns Detective	Aug. 20
2744	Highlights of Travel—Hodge Podge (10 m.)	Sept. 13

(End of 1930-31 Season)

Beginning of 1931-32 Season

2788	Dreamworld—Romantic Journey (9 min.)	July 5
2852	Canadian Capers—T. Toon (cart.) (16 m.)	Aug. 23
2878	Honeymoon Trio—Cameo comedy (9 min.)	Aug. 30
2853	Jesse and James—T. Toon (cart.) (6 min.)	Sept. 6
2903	The Trail of the Swordfish—Cannibals of the Deep (10 min.)	Sept. 6
2915	No Holds Barred—Sport Review (9 min.)	Sept. 6
2891	The World Flier—M. Sennett Brev. (9 m.)	Sept. 13
	Not Yet Titled—Burns Detective	Sept. 13
2854	The Champ—T. Toon (cart.) (6 min.)	Sept. 20
	Not Yet Titled—Burns Detective	Sept. 27
2791	Glories of America—Romantic journey	Sept. 27
2789	Harem Secrets—Rom. journey (re.) (10 m.)	Oct. 4
2855	Around the World—T. Toon. (cart.) (6 m.)	Oct. 4
2879	That's My Meat—Cameo com. (11 min.)	Oct. 4
2892	Who's Who in Zoo—Sennett Brev. (10 min.)	Oct. 11
2910	The Wonder Trail—Hodge Podge (10 m.)	Oct. 11
2916	Inside Baseball—Sports review (9 min.)	Oct. 11
	Not Yet Titled—Burns Detective	Oct. 11
2856	Jingle Bells—T. Toon (cart.) (6 min.)	Oct. 18
2790	Outposts of the Foreign Legion—R. Journey (reset) (10 min.)	Oct. 18
2880	One Quiet Night—Cameo com. (10 min.)	Oct. 25
	Not Yet Titled—Burns Detective	Oct. 25
2792	Across the Sea—Rom. journey (10 min.)	Nov. 1
2857	The Black Spider—T. Toon. (6 min.)	Nov. 1
	Not Yet Titled—Burns Detective	Nov. 8
2904	Wrestling Swordfish—Cannibals of the Deep (8 min.)	Nov. 8
2858	China—T. Toon (6 min.)	Nov. 15
2917	Canine Capers—Sports Review (9 min.)	Nov. 15
2791	Peasant's Paradise—Rom. journey (10 min.)	Nov. 15
2893	Not Yet Titled—Sennett Brevity	Nov. 22
2859	Not Yet Titled—T. Toon	Nov. 29
2881	Idle Roomers—Cameo comedy (9 min.)	Nov. 29

Educational—Two Reels

2826	The Freshman's Finish—Vanity comedy	Sept. 20
2834	Up Pops the Duke—Mermaid com. (20 m.)	Sept. 20
2655	Speed—Sennett comedy (22 min.)	Sept. 27
2846	Torchy—Torchy comedy (22 min.)	Oct. 4
2801	Taxi Troubles—Andy Clyde comedy (19 m.)	Oct. 18
2814	Great Pie Mystery—Sennett com. (22 m.)	Oct. 18
2827	The Girl Rush—Vanity comedy (21 min.)	Oct. 25
2841	Queenie of Hollywood—Ideal com. (21 m.)	Nov. 8
2809	One More Chance—Sennett Feat. (21 min.)	Nov. 15
2835	Once a Hero—Mermaid comedy (19 min.)	Nov. 22
2815	Not Yet Titled—Sennett comedy	Nov. 29

Fox—One Reel

15	The Pageant of Siam (11 min.)	Nov. 15
16	Birds of the Sea (9½ min.)	Nov. 22
17	When Geisha Girls Get Gay (9 min.)	Nov. 29
18	Paris of the Orient (9 min.)	Dec. 6
19	Happy Days in the Tyrol (8½ min.)	Dec. 13
20	Paris Nights (10½ min.)	Dec. 20
21	Fires of Vulcan	Dec. 27
22	Stamboul to Bagdad	Jan. 3
23	Foreign Legion (Back to Erin)	Jan. 10
24	Spreewald Folk (City of the Clouds)	Jan. 17
25	Over the Yukon Trail (In Old Mexico)	Jan. 24
26	The World at Prayer	Jan. 31

Metro-Goldwyn-Mayer—One Reel

P-562	Pearls & Devil Fish—Fish. Paradise	Sept. 19
T-502	Madeira, a Garden in the Sea—Fitzpatrick Traveltalks	Sept. 26
S-544	Splash—Sport Champions (9½ min.)	Oct. 3
L-572	She's My Daisy—Harry Lauder (9 min.)	Oct. 10
F-522	Not Yet Titled—Flip the Frog	Oct. 17
P-563	Sharks and Swordfish—Fisherman's Paradise (10 min.)	Oct. 24
T-503	Benares, the Hindu Heaven—Fitzpatrick Traveltalks (9 min.)	Oct. 31
S-545	Wild and Woolly—Sports Cham. (9 min.)	Nov. 7
L-573	Nanny—Harry Lauder (8 min.)	Nov. 14
F-523	Not Yet Titled—Flip the Frog	Nov. 21
P-564	Not Yet Titled—Fisherman's Paradise	Nov. 28
T-504	Bali, the Island Paradise—Fitzpatrick Traveltalks (9½ min.)	Dec. 5
S-546	Whippet Racing—Sport Cham. (8½ min.)	Dec. 12
L-574	I Love a Lassie—Harry Lauder (8 min.)	Dec. 19
F-524	Not Yet Titled—Flip the Frog	Dec. 26
P-565	Not Yet Titled—Fisherman's Paradise	Jan. 2
T-505	Ireland, the Melody Isle—Fitzpatrick Traveltalks	Jan. 9
S-547	A Lesson in Golf—Sport Cham. (9½ min.)	Jan. 16

Metro-Goldwyn-Mayer—Two Reels

C-452	The Pajama Party—Pitts-Todd	Oct. 3
C-432	Shiver My Timbers—Our Gang (20½ m.)	Oct. 10
K-402	Two Barks Brothers—Dogville (16½ m.)	Oct. 17
C-442	Mama Loves Papa—Boy Friends com.	Oct. 24
C-412	One Good Turn—Laurel-Hardy (20½ m.)	Oct. 31
C-423	What a Bozo—C. Chase comedy	Nov. 7
C-453	Not Yet Titled—Pitts-Todd com.	Nov. 14
C-433	Dogs is Dogs—Our Gang com. (20½ m.)	Nov. 21
K-403	Trader Hound—Dogville comedy	Nov. 28
C-443	The Kick Off—Boy friend comedy	Dec. 5
C-413	Beau Hunks—Laurel-Hardy c. (39½ m.)	Dec. 12
C-424	Hasty Marriage—C. Chase com.	Dec. 19

Paramount—One Reel

A1-11	Screen Souvenirs No. 3	Oct. 10
Sc1-4	Little Annie Rooney—Screen song	Oct. 10
A1-12	Finn and Caddie—B. Minnevitich	Oct. 17
T1-3	In the Shade of the Old Apple Sauce—Talk	Oct. 17
Pl-3	Paramount Pictorial No. 3	Oct. 24
A1-13	More Gas—Solly Ward	Oct. 24
A1-14	Puff Your Blues Away—L. Roth (10m.)	Oct. 31
Sc1-5	Kitty from Kansas City—R. Vallee	Oct. 31
A1-15	Screen Souvenirs No. 4—Old time novelty (9½ min.)	Nov. 7
T1-4	Mask-A-Raid—Talkartoon (6½ min.)	Nov. 7
A1-16	A Pair of French Heels—Mitchell & Durant (8 min.)	Nov. 14
Sc1-6	By the Light of the Silvery Moon—Screen song (6½ min.)	Nov. 14
A1-17	The Jazz Reporters—Davis & Gang (9½ min.)	Nov. 21
T1-5	Jack and the Beanstalk—Talkartoon (6½ min.)	Nov. 21

A1-28	Roaming—Ethel Merman	Nov. 28
Pl-4	Paramount Pictorial No. 4	Nov. 28
A1-19	Screen Souvenirs No. 5	Dec. 5
Sc1-7	My Baby Just Cares For Me—Screen song	Dec. 5
A1-20	Backyard Follies—Haig Trio (10½ min.)	Dec. 12
T1-6	Dizzy Red Riding Hood—Talkartoon	Dec. 12
A1-21	Taxi Tangle—Jack Benny	Dec. 19
A1-30	Musical Justice—Rudy Vallee	Dec. 26
Sc1-8	Russian Lullaby—The Street Singer	Dec. 26
Pl-5	Paramount Pictorial No. 5	Dec. 26

Paramount—Two Reels

AA1-3	What Price Pants—Smith & Dale (17½ m)	Aug. 22
AA1-4	The Lease Breakers (A Put Up Job)—Dane and Arthur (19 min.)	Sept. 5
AA1-5	It Ought to be a Crime (There Ought to be a Law)—F. Sterling (19½ min.)	Sept. 12
AA1-6	Retire Inn (Out of Bounds) (20½ min.)	Sept. 19
AA1-7	Fur, Fur Away—Smith & Dale (17½ min.)	Oct. 3
AA1-8	Socially Correct—Lulu McConnell	Oct. 10
AA1-9	Auto Intoxication—Ford Sterling	Oct. 17
AA1-10	Shove Off—Dane and Arthur comedy	Oct. 31
AA1-11	Mlle. Irene The Great—Al St. John (19½ m.)	Nov. 7
AA1-12	Out of Bounds—Billy House (18½ m.)	Nov. 14
AA1-13	Where East Meets Vest—Smith & Dale	Nov. 28
AA1-14	The Unemployed Ghost—Tom Howard	Dec. 12
AA1-15	Twenty Horses—Ford Sterling	Dec. 19
AA1-16	Summer Daze—Dane and Arthur	Dec. 26

RKO Pathe—One Reel

15 Poise—Sportlights (9½ min.)	July 26
1 The Fallen Empire—Vagabond (10 min.)	July 27
1 Pathe Review—(magazine) (11 min.)	July 27
16 Big Game—Fables (7½ min.)	Aug. 3
16 Olympic Talent—Sportlights (8½ min.)	Aug. 9
17 Love in the Pond—Fables (6 min.)	Aug. 17
1 Woodrow Wilson's Great Decision—Gibbons (10½ min.)	Aug. 17
2 Pathe Review—(magazine) (11 min.)	Aug. 24
17 Manhattan Mariners—Sportlights (8½ min.)	Aug. 24
2 Beneath the Southern Cross—Vagabond (10m)	Aug. 24
18 Fly Hi—Fables	Aug. 31
18 Floating Fun—Sportlights (9 min.)	Sept. 7
2 The Turn of the Tide—Gibbons (11 min.)	Sept. 14
19 The Family Shoe—Fables	Sept. 14
3 The Utmost Isle—Vagabond	Sept. 21
3 Pathe Review—(magazine) (11 min.)	Sept. 21
19 Pigskin Progress—Sportlights (8½ min.)	Sept. 21
20 Fairylend Follies—Fables (8½ min.)	Sept. 28
20 Timing (Pining)—Sportlights (9½ min.)	Oct. 5
21 Horse Cops—Fables (7½ min.)	Oct. 12
4 Pathe Review—(magazine) (11 min.)	Oct. 19
21 Pack and Saddle—Sportlights (10½ min.)	Oct. 19
22 Riders of Riley—Sportlights (9 min.)	Nov. 2
5 Pathe Review—(magazine) (11 min.)	Nov. 16
4 Through the Ages—Vagabond (10½ min.)	Nov. 16
5 Children of the Sun—Vagabond (9 min.)	Dec. 14

RKO Pathe—Two Reels

2353 (2352) Oh Marry Me—Manhattan (18½ m)	Nov. 2
2333 Full Coverage—Benny Rubin (19 min.)	Nov. 9
2343 The Big Scoop—McHugh com. (19½ min.)	Nov. 16
2373 Selling Shorts—Trav. Man. comedy	Nov. 30
2383 Easy To Get—Gay Girl comedy	Dec. 7
2363 Camping Out—Averageman comedy	Dec. 14
2323 Doomed to Win—Rufftown comedy	Dec. 21
2314 Wide Open Spaces—Masquers comedy	Dec. 28

RKO—One Reel

(The exhibition value of the single reels, both TOM and JERRY CARTOONS and NOVELTY, each series of which will have 13 releases, is \$30,000)

2701 What a Night—Tom and Jerry c (8½ m)	Aug. 1
2702 Polar Pals—Tom and Jerry cart. (7 m)	Sept. 5
2703 Trouble—Tom and Jerry c. (6 min.)	Oct. 10
2704 Jungle Jam—Tom and Jerry comedy	Nov. 14
2801 Stung—Novelty No. 1	Nov. 15

RKO—Two Reels

(The exhibition value of the NED SPARKS is \$50,000; that of CHIC SALES, \$60,000; of ROSCOE ATEs, \$50,000; of BWAY. HEADLINERS, \$60,000; of M. McGUIRE, \$50,000; and of NICK HARRIS, \$60,000.)

2502 Strife of the Party—N. Sparks (16½ min.)	Oct. 17
2203 The House Dick—B'way Headliner (18 m.)	Oct. 17
2204 Scratch as Catch Can—Bway Head. (19½ m)	Oct. 24
2902 Mystery of Compartment "C"—N. Harris (21 min.)	Oct. 31
2404 Use Your Noodle—Roscoe Ates (18½ m.)	Oct. 31
2205 A Melon Drama—Bway Headliner (20 m.)	Nov. 6

Tiffany—One Reel

(To be distributed through Educational Pictures, Paramount Building, New York, N. Y.)

8550 Voice of Hollywood	July 19
8551 Voice of Hollywood	Aug. 2
8552 Voice of Hollywood	Aug. 16
8553 Voice of Hollywood	Aug. 30
8600 Spring Training—Football for the Fan	Aug. 30
8601 Wedge Play—Football for the Fan	Sept. 6
8602 Kicking Game—Football for the Fan	Sept. 13
8554 Voice of Hollywood	Sept. 13
8603 Forward Pass—Football for the Fan	Sept. 20
8555 Voice of Hollywood	Sept. 27
8604 Deception—Football for the Fan	Sept. 27
8605 Penalties—Football for the Fan	Oct. 4
8557 Voice of Hollywood	Oct. 11
8558 Voice of Hollywood	Oct. 25
8559 Voice of Hollywood	Nov. 8
8560 Voice of Hollywood	Nov. 22

(In the last index three Chimp comedies were listed under the one reel subjects. These are two reel subjects and are now so listed.)

Tiffany—Two Reels

8594 Africa Squawks—Chimp comedy (18 min.)	July 5
8595 Aping Hollywood—Chimp com. (20½ m.)	Aug. 16
8596 Cinnamon—Chimp comedy (20 min.)	Sept. 27
8597 Skimpy—Chimp comedy (18 min.)	Nov. 8

Universal—One Reel

B3217 Stone Age—Oswald cartoon (6 min.)	July 13
B3218 Radio Rhythm—Oswald cart. (6 min.)	July 27
B3219 Kentucky Belle—Oswald cart. (6 min.)	Sept. 7
B3220 Hot Feet—Oswald cart. (6 min.)	Sept. 14
B3251 Strange As It Seems No. 13 (9 min.)	Sept. 15
B3221 The Hunter—Oswald cart. (reset)	Oct. 12
B3222 In Wonderland (The Scout)—Oswald (r.)	Oct. 26
B3223 The Hare Mail (The Air)—Oswald (r.)	Nov. 9
B3224 The Fisherman—Oswald cart. (reset)	Nov. 23
B3225 The Clown—Oswald cart. (reset)	Dec. 7

(End of 1930-31 season)

Beginning of 1931-32 Season

A4401 Shifts—Sports Reel (Football) (10½ m.)	Sept. 7
A4402 Offensive System—Sports Reel (9½ m.)	Sept. 14
A4403 Famous Plays—Sports Reel (10 min.)	Sept. 21
A4404 Backfield Plays—Sports Reel (8½ min.)	Sept. 28
A4405 Carry On—Sports Reel (11 min.)	Oct. 5
A4601 Strange As It Seems No. 14 (8½ min.)	Oct. 12
A4406 (A4408) Trick Plays—Stamford Football No. 1—Sports Reel (10½ min.)	Oct. 26
A4407 Developing a Football Team—Stamford Football No. 2—Sports Reel (9½ m.) (r.)	Nov. 2
A4408 (A4406) Football Forty Years Ago—Stamford Football No. 3—Sports Reel (9m) (r.)	Nov. 9
A4409 Soccer—Sports Reel (7½ m.) (reset)	Nov. 16
A4602 Strange As It Seems No. 15	Nov. 16
A4603 Strange As It Seems No. 16	Dec. 14

Universal—Two Reels

D4341 Mutiny—Adv. Pictures (18 min.)	Sept. 21
D4342 The Cat Creeps—Adv. Pict. (19 min.)	Sept. 28
A4103 An Apple a Day—Hamilton com (21½ m)	Sept. 30
D4343 Drums of Doom—Adv. Pictures (18 min.)	Oct. 5
D4344 Human Sacrifice—Adv. Pict. (16 min.)	Oct. 12
A4104 Fast and Furious—D. Pollard (18½ min.)	Oct. 14
D4345 The Devil Bird—Adv. Pict. (15½ min.)	Oct. 19
D4346 Captured for Sacrifice—Adv. Pict. (16m)	Oct. 27
A4202 Trapped—Det. Series No. 2 (21½ m) (r.)	Oct. 28
A4105 Out Stepping—Don Brodie com. (16m)	Oct. 28
D4347 The Lion's Lair—Adv. Pict. (14½ min.)	Nov. 2
D4348 The Fire God's Vengeance—Adv. Picture (16½ min.)	Nov. 9
A4203 Sealed Lips (Alibi)—Det. Series No. 3 (17 min.) (reset)	Nov. 11
A4106 Hotter Than Haiti—Summerville (21½ m)	Nov. 11
A4301 Captured by Redskins—(Buffalo Bill Series No. 1) (17 min.)	Nov. 16
A4302 Circling Death—(Buf. Bill No. 2) (17m)	Nov. 23
A4107 Models and Wives—Sidney-Murray (20m)	Nov. 25
A4303 Between Hostile Tribes—(Buffalo Bill No. 3) (15 min.)	Nov. 30
A4304 The Savage Horde—(Buf. Bill No. 4) 15m	Dec. 7
A4108 Bless the Ladies—Summerville (19m)	Dec. 9
A4305 The Fatal Plunge—(Buf. Bill No. 5)	Dec. 14
A4204 House of Mystery—Det. Series No. 4	Dec. 16

Vitaphone—One Reel

5902 Thrills of Yesterday—(P. Pot nov.)	Oct. 17
5402 Bosco The Tough Boy—(Looney Tunes) 7m	Oct. 17
5802 Batter Up—(Juvenile stories)	Oct. 24
5302 Ripley No. 2—(Ripley Queeriosities)	Oct. 24
5703 Road to Mandalay—(Newman travel) 9m	Oct. 31
5603 You Don't Know What You Are Doing—(car.)	Oct. 31
5503 Sports Slants No. 3—(Husing Series)	Nov. 7
5403 Bosco The Soda Clerk—(Looney Tunes)	Nov. 14
5903 Hot-News Margie—(P. Pot Com.)	Nov. 14
5303 Ripley No. 3—(Ripley Queeriosities)	Nov. 21
5803 Not Yet Titled—(Juvenile stories)	Nov. 21
5604 Hitting the Trial for Halleluah Land—(car.)	Nov. 28
5704 Around the Mediterranean—(Newman tra.)	Nov. 28

Vitaphone—Two Reels

6108 Naggers Anniversary—(The Naggers)	Nov. 7
6402 Of All People—(Big Star comedy)	Nov. 14
6306 Box Office Blues—(Bway. Brev. com.)	Nov. 21
6203 Not Yet Titled—(Det. mystery)	Nov. 28

Universal News

(Sound and Silent)

89 Wednesday	Nov. 4
90 Saturday	Nov. 7
91 Wednesday	Nov. 11
92 Saturday	Nov. 14
93 Wednesday	Nov. 18
94 Saturday	Nov. 21
95 Wednesday	Nov. 25
96 Saturday	Nov. 28
97 Wednesday	Dec. 2
98 Saturday	Dec. 5
99 Wednesday	Dec. 9
100 Saturday	Dec. 12
101 Wednesday	Dec. 16
102 Saturday	Dec. 19
103 Wednesday	Dec. 23
104 Saturday	Dec. 26

Pathe News

(Sound)

36 Wednesday	Dec. 2
37 Saturday	Dec. 5
38 Wednesday	Dec. 9
39 Saturday	Dec. 12
40 Wednesday	Dec. 16
41 Saturday	Dec. 19
42 Wednesday	Dec. 23
43 Saturday	Dec. 26

(The number of the Aug. 1 release was No. 1)

Fox Movietone

(Sound)

10 Saturday	Oct. 24
11 Wednesday	Oct. 28
12 Saturday	Oct. 31
13 Wednesday	Nov. 4
14 Saturday	Nov. 7
15 Wednesday	Nov. 11
16 Saturday	Nov. 14
17 Wednesday	Nov. 18
18 Saturday	Nov. 21
19 Wednesday	Nov. 25
20 Saturday	Nov. 28
21 Thursday	Dec. 3
22 Saturday	Dec. 5
23 Thursday	Dec. 10
24 Saturday	Dec. 12
25 Thursday	Dec. 17
26 Saturday	Dec. 19
27 Thursday	Dec. 24
28 Saturday	Dec. 26

Metrotone News

(Sound)

212 Saturday	Nov. 7
213 Wednesday	Nov. 11
214 Saturday	Nov. 14
215 Wednesday	Nov. 18
216 Saturday	Nov. 21
217 Wednesday	Nov. 25
218 Saturday	Nov. 28
219 Wednesday	Dec. 2
220 Saturday	Dec. 5
221 Wednesday	Dec. 9
222 Saturday	Dec. 12
223 Wednesday	Dec. 16
224 Saturday	Dec. 19
225 Wednesday	Dec. 23
226 Saturday	Dec. 26

Paramount News

(Sound)

31 Saturday	Nov. 14
32 Wednesday	Nov. 18
33 Saturday	Nov. 21
34 Wednesday	Nov. 25
35 Saturday	Nov. 28
36 Wednesday	Dec. 2
37 Saturday	Dec. 5
38 Wednesday	Dec. 9
39 Saturday	Dec. 12
40 Wednesday	Dec. 16
41 Saturday	Dec. 19
42 Wednesday	Dec. 23
43 Saturday	Dec. 26

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Columns, if It is to Benefit the Exhibitor.

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SATURDAY, NOVEMBER 21, 1931

No. 47

PUBLIX THEATRES

The November 6 issue of *Publix Opinion*, the house organ of the theatre department of Paramount-Publix, says partly as follows:

"This year's annual pre-Christmas slump will be the worst in the history of the show business unless comprehensive, vigorous combative measures are put into operation at once. To keep the circuit out of the red for the month, superlative showmanship is essential. To earn a profit a relentless live-talent and give-away policy must be instituted for every mid-week evening. These attractions must be obtained at 'No Cost' or at little cost, and must be box-office...."

The article then outlines a program, and gives a nightly chart for the entire month of December as to what "give away" stunts the Publix managers must resort to. Mondays are to be give-away nights, Tuesdays amateur nights, Wednesdays stage auction nights, and so on.

Thus you will see that Sam Katz, the head of the theatre department of Paramount-Publix, has turned theatres into grocery and auction stores. This is not surprising; at the Paramount Theatre on Broadway, in this city, he has been employing ballyhoo men to attract patrons to the performances; unable to attract them by good pictures, dignifiedly advertised, he has resorted to the old circus method, in the old days used by the lowest types of theatres. Any wonder, then, that he is pleading with his managers to keep December out of the red? He has used carloads of red ink in the last two years and it seems as if the supply has been exhausted.

Those of you who are within the competitive zone of Paramount-Publix will be fighting against, not only Sam Katz' protection system, but also his grocery nights, his amateur nights, and other inventions of his that lower exhibition.

Sam Katz knows that theatres cannot be conducted profitably by long-distance management, but he is holding onto the Publix theatres because he made the mistake of going into the wholesale theatre business in the first place and now, having recognized his mistake, is desperately trying to make them yield a profit so as to save his face. He cannot sell them at what he paid for them, for he bought them at the peak of prosperity and paid for them three and four times what they are now worth. To sell them at a loss would not do, for he would then admit that he showed bad judgment. Perhaps with new money in the company now he sees no reason why he should unload them. The motion picture industry will thus continue to suffer from his first mistake, for he will keep on controlling the product and imposing other harsh conditions upon the exhibitors to the detriment of the business.

Perhaps you have not given a thought to the fact that, if the motion picture industry is today in bad shape, it is, in the opinion of this paper, owed to no other person than to Sam Katz. He thought by himself, I believe, as follows: If 500 theatres in the Paramount-Publix circuit can pay him \$250,000 a year salary, with 1,500 theatres he ought to get \$750,000. When the other companies saw him buy so many theatres they became panic-stricken and embarked upon an extensive theatre acquisition campaign themselves; they believed that unless they, too, controlled theatres, their pictures would be shut out; with a number of theatres under their control they felt that they would be in a position to bargain with Katz for play-dates for their pictures.

All went well while prosperity lasted. But the crash came and the theatre profits of them all crashed; they found out that theatres were a liability and not an asset.

Stunt nights may bring some profits for a while; but they cannot save a bad situation. What Sam Katz needs

more than anything else is to rid himself of all his theatres except those in the key cities. If he does not get rid of them himself, there is danger of chain legislation that will force him to do it. There are already signs of exhibitor activities with this end in view everywhere.

KINOGRAMS NEWSREEL DISCONTINUED

According to an announcement from Allied States headquarters, the Kinograms newsreel, which had been endorsed by the organization, has been suspended because the producers of it failed to obtain advertising suitable for the purpose in accordance with an understanding with the Allied leaders. Under the contract between the producers and Allied States Association, the Allied organization reserved the right to pass upon all advertising intended for the newsreel.

Although HARRISON'S REPORTS has helped the Allied organization at all times and would be only too glad to see it establish a steady revenue to pay its expenses, it was not in favor of this mode of revenue getting, for it felt that national advertising is objectionable to picture customers. One other reason is the fact that, by such advertising, the moving picture business was entering the advertising field as a competitor to the newspapers. And the moving picture industry more than any other industry needs the good will of the newspapers if it wants to prosper.

With the passing of Kinograms this paper hopes that there will be no further efforts to put the moving picture industry into the advertising business on a national scale. The sentiment of the newspapers was fully expressed in editorials reproduced on these pages during this paper's campaign against the Paramount and Warner efforts to put over sponsored screen advertising on a national scale.

WHAT EDITORS SAY ABOUT MOVING PICTURES

Mr. A. G. Erickson, of Advance-Press, Springfield, Minnesota, wrote the following editorial recently:

"The moving picture industry has produced many filthy pictures and while such pictures reflect the standard of morality among actor folk, the producers justify such trash on the false grounds that the public demands it. The public wants decent pictures and enjoys decent pictures. One of the cleanest pictures we have seen was 'The Millionaire,' starring George Arliss, which was shown at the local theatre Sunday and Monday of this week. It was a good picture in every way and it was clean. If the producers could maintain that standard, they would find their profits increase. But there are too many producers who don't know what decency is."

SWAPPING RELATIVES

Because of the outcry against relatives occupying high salaried positions when many are not worth even one-tenth of the money they are receiving, two of the companies, in order to show that they are doing away with their relatives when in fact they are not doing any such a thing, have entered into an agreement to swap relatives. One company accepts from the other company as many relatives as the other company is willing to accept from it, and to pay them as much money.

By this swapping they may be able to fool the bankers, but in the end they will fool no one else but themselves, for unless an honest-to-goodness retrenchment is undertaken, the industry will collapse; it cannot stand the drain. The dollars are no longer rolling in as they rolled during the fat years.

"Phantom of Paris" with John Gilbert*(MGM., Sept. 12; running time, 72 min.)*

Good entertainment. There is suspense and human interest because of the unjust accusation of murder against the hero. The attention of the audience is held to the very end because one does not know in what manner the hero will prove his innocence. There is just one fault with the picture. The hero is supposed to disguise himself and to take the place of another man. He resembles the other man in looks but in physique he is much thinner and shorter and so it is difficult for the audience to believe that the deception cannot be detected. So the spectator has to stretch his imagination a little. There are several thrilling situations. One such situation is where the hero, a magician, is able to get out of his chains and escapes from prison. Another is where he kidnaps the dead man who was really guilty of the crime for which the hero was convicted. Since this man's family did not know that he had died, he takes his body to his doctor and there insists that the doctor perform an operation on his (the hero's) face to make him resemble the dead man:—

The hero is in love with the heroine, who loves him also. She is engaged to a Marquis but she intends to break the engagement and marry the hero. Her father objects to the marriage because the hero is a magician who performs on the stage. During a party at the heroine's home the hero asks her father for his consent to the marriage. He declares that not while he is living will he permit it. This conversation is overheard by one of the guests. The Marquis, realizing that the heroine's father knew about his bad character and that he was going to change his will, which would deprive him of a needed income, kills the father. The hero is accused of the murder and sentenced to die. The heroine marries the Marquis. The hero escapes from the prison and for four years hides in the cellar of a friend's store. He is horrified to learn that the Marquis is dying for he knows that the Marquis is the murderer. He rushes to the Marquis' home and waits until the Marquis is left alone. He enters through a window and forces the Marquis to confess. But he dies. The hero takes the body to a friend of his, a doctor, who performs a plastic operation to make the hero resemble the dead man. In this way he is able to take the Marquis' place and in some way prove his innocence. He eventually does this through the mistress of the Marquis and he and the heroine are united.

The plot was adapted from the novel "Cheri-Bibi" by Gaston Leroux. It was directed by John S. Robertson. In the cast are Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith, Natalie Moorhead, Ian Keith and Alfred Hickman. The talk is clear.

Not unsuitable for children and for Sunday showing.

"Touchdown" with Richard Arlen*(Paramount, Nov. 14; running time, 77 min.)*

An interesting football picture more suitable for adults than for children. The hero is an unsympathetic character for he acts like a cad throughout most of the picture, only to reform in the end. He is presented as an ambitious person who stakes everything on winning, using people, regardless of the injury to them, in gaining a reputation for himself as a coach. He also buys players for his team. It is not the sort of a spirit for children to see as it will shatter their illusions about their football heroes. It shows football as a business and not as a sport and even though it may be a truthful representation of the game, it is nevertheless disappointing to see such a thing. There are the usual thrills in this picture of games between different colleges, the cheering crowds, and the human touches. There is one unpleasant situation in which the hero shoots novocaine into the leg of an injured player who was valuable to his team. The boy plays and wins the game but his leg is ruined forever. Jack Oakie, as the hero's assistant, wins the sympathy of the audience because of his ideals concerning the game and his objections to the hero's manner of winning:—

The hero becomes football coach of a large college. He is very ambitious and determines to win and get to the top no matter what the cost will be. He follows this rule, against the objections of his pal Oakie. He subsidizes players. He also puts injured players into the game, even though he knows how dangerous it is. The heroine's brother, one of the players on his team, receives an injury to his head. The doctor warns the hero not to allow the boy to play for a year. At the biggest game of the year, the game that means everything to the hero, he refuses to let the injured boy play. He is the most valuable man in the team. When he does not

put the boy in to win the game, the heroine believes that he is doing this to spite her, because of a quarrel they had. His team loses, but the hero regains his friend's esteem for having sacrificed the game. The heroine, after learning the facts, begs his forgiveness. She and the hero are united.

The plot was adapted from the story "Stadium," by Francis Wallace. It was directed by Norman McLeod. In the cast are Peggy Shannon, Regis Toomey, Charles Starrett, George Barbier, J. Farrell MacDonald, George Irving and Charles D. Brown. The talk is clear.

There are no sex situations that would make it unsuitable for children or for Sunday show; but the moral conveyed in nine-tenths of the picture is not good for children, even though they will enjoy the picture.

"Sidewalks of New York" with Buster Keaton*(MGM., Sept. 26; running time, 71 min.)*

A mildly amusing comedy. The humor is of the slapstick variety. The story is too childish to be enjoyed by adults and quite unsuitable for children because of some unpleasant situations that show the heroine's brother, a young boy, behaving in an ugly manner towards his sister and the hero, who tries to help him, and also because he becomes involved with a crook. He is shown picking the hero's pocket and later it is implied that he joins the crook in holding up stores. But the ugliest situation is where the crook, anxious to get rid of the hero, because of his good influence on the children, tries to force the young boy to kill the hero. Of course, the boy relents and cannot go through with it, but it is ugly to see a young child on the verge of murdering some one.

The plot was adapted from a story by George Landy and Paul Gerard Smith. It was directed by Jules White and Zion Myers. In the cast are Cliff Edwards, Anita Page, Frank Rowan, Norman Phillips, Jr., Frank LaRue, Oscar Apfel and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"The Age for Love" with Billie Dove*(United Artists, Oct. 17; running time, 82 min.)*

Fair. The first half is fairly interesting and presents the problem of the picture in an intelligent manner, winning fair sympathy for the characters. But the second half is rambling and the actions of the characters rob them of any sympathy that the audience may have felt for them. The hero, although divorced from the heroine and married to some one else, still longs for her. One situation shows him meeting the heroine at a theatre. He leaves his wife without an explanation and goes to the heroine's apartment. She knows that he had remarried and yet she permits him to stay with her that night. The second half is illogical also and not of much interest because the hero and the heroine are two different types of people and one does not feel as if they belong to each other:—

The heroine, secretary to a literary agent, meets the hero at a literary party. They are both bored and leave. They become friends and eventually fall in love with each other and marry. He forces her to leave her position and become a dutiful wife. She hates his friends for they are smug and inconsiderate. After being married for a few months, she rebels and insists that he permit her to go back to work. She makes a success of her job, but the hero still resents it. They have a bitter quarrel and are later divorced. He marries his former sweetheart but in some way all the things she does and he expected of a wife fail to appeal to him. He still longs for the heroine. He goes to the theatre with his wife and some friends. There he sees her. He leaves his wife without an explanation and goes to the heroine's apartment. He stays there for the night. The next morning the heroine receives a call from his wife. She tells her that she is going to have a baby. The heroine promises to give the hero up. She leaves for Paris there to take charge of the foreign office. But she is unhappy, misses the hero, and neglects her work. The office is a failure. Just as she is about to give up she receives a call from the hero. He tells her his wife had left him and taken their child; she had realized he loved the heroine. The hero and the heroine are reconciled.

The plot was adapted from the novel by Ernest Pascal; it has been changed considerably. In the cast are Charles Starrett, Mary Duncan, Edward Everett Horton, Betty Ross Clarke, Adrian Morris and Lois Wilson. The talk is clear.

Unsuitable for children or for Sunday showing.

"Are These Our Children?"

(RKO, Nov. 14; running time, 77½ min.)

"Terrible!" It is a preachment against the wild doings of modern youth. But it is demoralizing and leaves one with an ugly taste, for it represents the most sordid and depressing side of life. No matter how effective the ending may be, and how great a moral lesson it may teach, the preceding situations, showing young boys and girls drinking and behaving immorally, are certainly dangerous things for young people to see. It is extremely unpleasant watching a young boy, completely callous and vain, gloating over the fact that he had killed somebody and that he was smarter than the police. The height of egotism is reached when this boy admires the pictures and headlines about himself in the newspapers, and when he feels he is cleverer than his attorney and that he could conduct the trial in a much more effective manner. There is human interest and sympathy felt for the boy's grandmother who never loses her faith in the boy. Her sorrow is heart-rending.

The story revolves around the hero, a young high school boy. He had always been a decent and upright boy, until he lost out in an oratorical contest. This caused a complete change in him and he attached himself to a group of wild boys and girls. He stays out all night with them, contrary to the wishes of his grandmother and of his former sweetheart and drinks and behaves immorally. One night the group drives out to Jamaica where the hero calls on an old friend of his family. He demands liquor of the old man and when he is refused he kills him. At first he is terrified but later he gets control of himself and forces the two boys who had witnessed the murder not to say anything. The three boys and girls are finally arrested. The hero becomes vain about all the publicity he was receiving and decides to conduct the trial himself. He is quite successful until he puts one of the boys on the stand. This boy had always been jealous of the hero's attentions to one of the girls. He tells the whole story. The hero is convicted and sentenced to be hung. Before he is to die he sees his grandmother, his former sweetheart, and his young brother. He breaks down and weeps and tells them that he repents, although it is too late. Heartbroken, they leave him.

The story was written and directed by Wesley Ruggles. In the cast are Eric Linden, Rochelle Hudson, Ben Alexander, Arline Judge, Roberta Gale, Beryl Mercer, Mary Kornman and others. The talk is clear.

Unsuitable for children and for Sunday showing.

"Ambassador Bill" with Will Rogers

(Fox, Nov. 22; running time, 68½ min.)

A pleasant and entertaining comedy. There are not as many laughs in it as there are in Will Rogers' pictures. But there is human interest caused mostly by the admiration of the boy king of a mythical kingdom for Will Rogers, who is the United States Ambassador to that country, and by the friendship that exists between them. Rogers teaches the boy some tricks he knows, and baseball. One of the funniest situations is where Rogers and a United States Senator are handcuffed together by the Royal Police, accused of being Republicans. They make their escape and hide in a cafe, where they profess to be on the side of the drunken revelers. One of the men decides to break the handcuff chain with an axe. Rogers pleads with him to get some one more sober. So the drunken man calls for the town butcher and Rogers is dismayed when he sees the man is cross-eyed.

The plot was adapted from the story by Guy Bolton. It was directed by Sam Taylor. In the cast are Marguerite Churchill, Greta Nissen, Tad Alexander, Gustav Von Seyffertitz, Ray Milland, Ben Turpin, and others. The talk is clear.

Excellent for children and for Sunday showing.

"Expensive Women" with Dolores Costello

(Warner Bros., Oct. 24; running time, 58½ min.)

"Terrible!" People laughed at serious moments. There is little action, the story is long drawn out and at times boring and even illogical. In addition, the characters are unsympathetic. One cannot understand the motives of the heroine who, after declaring her undying love for the hero, goes to the arms of another man declaring her love for this other man and her desire to marry him. She does not arouse sympathy for she surrounds herself with friends who are insipid and worthless. Later, after having met a certain man but once, she goes to his apartment with him and stays all night. Likewise there is little sympathy for the hero,

who, although married, makes love to the heroine. He is a weak, spineless sort of person, for he suffers to be ruled by his father. Because of this weakness of character he lets the heroine shoulder the blame for a murder which he had committed:—

At a house party, the heroine makes the acquaintance of a well known composer. They are both bored and so they leave, going to his apartment. He falls in love with her and she is attracted by him. She stays with him all night. At a house party that the composer gives she meets the hero. They fall in love with each other at first sight. After that she spends all her time with him only to find out that he has a wife. He says he will get a divorce and marry her. She receives a call from his father who insists that she give him up. She promises to. As the hero is a weakling permitting himself to be lead by his father, she sees no more of him. She goes to a New Year's party with a group of friends and is dismayed to find that she is in the hero's home. Again he declares his love for her. A drunken friend of the heroine makes insulting remarks about her. The hero shoots and kills him. Nobody having witnessed the murder, the heroine shoulders the blame. She and the hero's father arrange things to make it appear as a suicide. She finally decides it is the composer she loves after all and so she goes to him and asks him to marry her.

The plot was adapted from the novel "Passionate Sonata" by Wilson Collison. In the cast are Warren William, Anthony Bushell, Joe Donohue, H. B. Warner, Polly Walters and others. The talk is clear.

Not suitable for children or for Sunday showing.

"Morals for Women"

(Tiffany, Oct. 25; running time, 63½ min.)

Ordinary and at times boring. It is a sex play, without any subtlety. There is little sympathy for any of the characters. The heroine chooses to be the mistress of a wealthy man. She gives up that life because of the hero, yet she goes back to her lover the second time; she does so because she wanted to get her brother out of prison, but this is not pleasant to see in a picture. All in all there is a sort of cheapness about it. The only one who arouses any sympathy is the heroine's mother, who puts up with all the cares of her family in an uncomplaining manner:—

The heroine is mistress to her employer. She sends money to her mother and pays the debts of her family. She receives a call from the hero, her former sweetheart, who asks her to marry him. He does not know anything about her life. She wants to tell him about herself but he refuses to listen. She decides to leave her lover and go back home. Once there, she is forced to pay the debts of her family again. Her brother gets into a row with a man because he made disparaging remarks about her. He injures this man and is put in prison when he is unable to pay \$1,000 not to be prosecuted. There is nothing left for the heroine to do but to go back to her lover. She does this and sends the money to her mother, who still fails to suspect her mode of living. Her lover gives a party at her apartment to which he invites the hero, who had come to marry the heroine. He knows that the hero is in love with her and, suspecting that she is unfaithful to him, he makes it known to the hero that the heroine is his mistress. The hero leaves in disgust. The heroine goes back home again, this time for good. The hero eventually comes back and they are reconciled.

The plot was adapted from a story by Frances Hyland. It was directed by Mort Blumenstock. In the cast are Bessie Love, Conway Tearle, John Holland, Natalie Moorhead, Emma Dunn, June Clyde and others. The talk is clear.

Unsuitable for children or for Sunday showing in small towns. It may go over in downtown theatres in large cities.

Substitution facts: In the work sheet 8191A is listed as "Morals for Women" by A. P. Younger. Frances Hyland is the author of the finished product. It is, therefore, a story substitution and you are not obligated to accept it.

This picture has been produced by the previous Tiffany administration.

"The Yellow Ticket"

(Fox, Nov. 15; running time, 82 min.)

This picture was reviewed on page 178, in the November 7 issue. At the bottom of the review it was stated: "Suitable for children and for Sunday show." This was a typographical error; it should read: "Unsuitable for children or for Sunday showing."

THE DECISION OF THE PRODUCERS TO ABANDON THE PESSIMISTIC TYPE OF STORY MATERIAL

B. P. Schulberg, head of Paramount production forces in Hollywood, said that, in the past year, too many sophisticated stories were put into pictures, and that all producers are now trying to use more optimistic material.

Since this talk was made about a month ago, the decision of the producers, including himself, does not affect this year's output, which was determined last spring and has already been sold to the exhibitors. Such being the case, what will happen to the business from the "too many" pessimistic subjects that have been, are being, and will be, yet produced? Why should the theatre owners, who buy their pictures on the high praises of the producers' representatives, be made to suffer for the mistakes of the producers? It will take possibly one year before the pessimistic subjects will "peter" out, just as it happened with the gangster pictures. During this period of time, the theatre owners will be compelled to show pictures that hurt their business.

Why does it always take several years before the producers wake up to the fact that the type of stories they are using are not what the public wants?

The answer is that, having built a world of their own in Hollywood, they are entirely out of touch with the rest of the world. The Hollywood ideas are, from the point of view of the rest of the world, warped, but the producers do not know it; and not being aware of it, they are trying to make the rest of the world conform to their way of thinking.

It cannot be done! And the proof of it is the fact that the picture business has never been in as bad a condition as it is today.

Depression?

It would not have made much difference to the theatres if cheerful or appealing pictures were made. When people are in trouble they want to have their minds taken off their troubles. And a cheerful entertainment is the best means of accomplishing it.

As long as the right to choose picture material is in the hands of people who live in Hollywood, there is no hope for a great improvement in the type of pictures produced. Even if such right were taken to New York it would fail to bring about a great improvement for the reason that most of the heads of the film companies know nothing about drama. But it is better that the right to choose the material be done in New York, away from the influence of the Hollywood atmosphere, for in Hollywood ability does not count much; those who have the ability are suppressed by the relatives and the friends of the producers.

A JUDGE'S OPINION ON THE TWO-MEN-IN-A-BOOTH CONTROVERSY WITH OPERATORS

From Portsmouth, Va., comes the information that Judge K. A. Bain, in the Court of Hustings, ruled on November 6 that the operation of projection and sound machinery in a motion picture booth is not a two-man job, but may be safely performed by a single person, and refusing to dissolve the injunction against picketing. Local 550, International Theatrical State Employees and Motion Picture Operators of Norfolk, and some of their officers were defendants in the suit, which had been brought by the Colony Theatre of Portsmouth.

"When one considers the thousands of motion picture establishments in the land and the infrequency with which fires break out in houses provided with standard equipment in fireproof rooms," said the court, "the menace of fire becomes practically negligible. In such circumstances, when fire does occur, experience has shown that it is confined to the fireproof room and is quickly extinguished."

The court held that the action of the defendants in picketing the Colony Theatre and the publication of the theatre as "unfair" is inconsistent with any reasonable view that such action is a justifiable measure of self-protection for the picture operators or for the safety of the public, expressing the conclusion that the real purpose was to intimidate and coerce the theatre management into yielding to the will of the defendants.

ABOUT FOX'S "THE YELLOW TICKET"

In the review of the Fox picture, "The Yellow Ticket," printed in the November 7 issue, on page 178, it was stated that the picture is suitable for children and for Sunday showing. This was a typographical error; it should be "unsuitable," for the reason that there are sex thoughts in the story that would prove harmful to children; and since the thoughts in some of the characters are not such that could be spoken of in polite society the picture becomes unsuitable for Sunday showing, too.

THE MESS THE OLD STANDARD CONTRACT IS IN

The status of the old standard contract has not yet been determined, for there has been no adjudication of it by the highest court in the land. Up to this time, there have been decisions for and against its legality, both in state courts as well as in Federal district courts; and although the greatest number of decisions rendered are against its legality, the question will not be settled finally until a case is taken to the Supreme Court of the United States.

The latest decision against its legality has been rendered, according to *Greater Amusements*, of Minneapolis, Minnesota, at Valley City, North Dakota, by district judge P. G. Swenson. A suit had been brought by United Artists against John Piller for \$1,800, for unplayed contracts.

United Artists contended that the illegal provisions of the contract could be eliminated and that it is, therefore, entitled to recover. On the other hand, the exhibitor contended that the contract with the provisions with regard to arbitration is not a divisible covenant; arbitration formed an essential part of the consideration for making the agreement, and that since the arbitration provision has been declared in violation of the Sherman anti-trust law, the contract is illegal and void.

Judge Swenson said: "I am of the opinion that the contracts involved in this action are illegal and that the plaintiff cannot recover on the same."

In reference to the contracts of this company, I desire to call your attention to this fact: The United Artists' contracts are sold as separate units. The Home Office may approve one contract and reject all the others, signed on the same day and at the same time. Accordingly, this company has to bring suit on each contract separately. Those who have been sued by this company and the suit includes more than one contract may demand a separate trial on each contract. Consult your lawyer about it.

In the November 7 issue, *Greater Amusements* prints another decision rendered against the standard contract; it is by Judge Harold Baker, in the district court, the case having been brought by Paramount against Jack De Marce, of Benson, Minnesota.

Judge Baker, in refusing damages to Paramount, held that the contract was illegal and in restraint of trade as violating the Sherman Act, pointing to the Supreme Court decision outlawing arbitration. He held that the contract is also inequitable and unilateral in that all the obligations lie with one party, the exhibitor.

It is about time the producers stopped their nonsense; they forced the contracts on the exhibitors by concerted action and should be willing to take their medicine and stop persecuting them.

A CAPABLE MAN KEPT ON THE RETIRED LIST

While the industry feels deeply the scarcity of capable human material, it is regrettable that a person of the ability of Mr. E. V. Richards should have been left to do fishing for two years. Ever since the Saenger Amusement Company, in the South, was sold to Paramount-Publix, Mr. Richards, who was one of its founders, did nothing but fish.

Mr. Richards is, of course, "well-fixed," and is not compelled to work, but how can the industry afford to be without his services? There are few persons in the business who know exhibition as he knows it, and who possess his business acumen; neither droughts, nor floods, nor cyclones were able to prevent him and his partners from building one of the finest theatre organizations in the South.

Mr. Richards should be asked by some big company to return to the business. As a theatre head, he knows more in one day than any of those who manage producer-controlled theatre circuits know in one year.

WHAT SOME CHURCH PEOPLE THINK OF MR. HAYS

The Reverend Edwin Thomas Jones, speaking before the Albany County Sunday school teachers and leaders, gathered at the Hotel Delmar on October 29, said partly the following about Mr. Hays and his work:

"I have no confidence that the so-called Hays organization, the 'Motion Picture Producers and Distributors of America, Inc.,' will be effective in improving the situation. Will Hays has been on the job long enough and has proposed enough codes and broken enough promises of reform to destroy whatever confidence we had in his ability or authority as the 'Czar of the Movies.'"

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COMMERCIAL ADVERTISING IN MOVING PICTURES

"Around the World in Eighty Minutes," the United Artists picture with Douglas Fairbanks, contains a "plug" for three commercial articles: Duco, an automobile polish, Hart, Schaffner & Marx clothes, and Camel cigarettes.

The mentioning of these articles in it does not seem to be "accidental," employed for comedy effect, for every United Artists press-sheet contains suggestions for tieups with commercial concerns. Cigarettes are included among such articles.

For instance, the press-sheet for "Street Scene" advises you to make tieups with Old Gold Cigarettes, No-Fade Shirts, made by the Commercial Shirt Company, of 1239 Broadway, New York City; Grebe Radio, manufactured by the Hahn Company; Childs restaurants, Lux soap, and the Postal Telegraph Company. In "The Unholy Garden," the suggestion is for a tieup with the Postal Telegraph Company; in "Palmy Days," with the Underwood Typewriter Company, and with the Continental Baking Company. There is hardly a United Artists press-sheet, in fact, but contains suggestions for tieups with commercial concerns.

Some of you may feel that a tieup with commercial concerns for the purpose of advertising a picture is beneficial to you. Personally, I doubt its effectiveness, since suggestions for such tieups cover every picture released by United Artists, good, bad or indifferent. But there is no doubt as to the harm that is done when commercial articles are mentioned in the picture itself.

This paper warns you against buying pictures in which commercial articles are mentioned, irrespective whether they do you any harm with the picture-going public or not, for the newspapers take notice of the fact and refuse to give you publicity. The information that a picture contains advertising is disseminated to the newspaper editors and publishers by means of the newspaper organization house organs and every newspaper man is on the look out for such a picture.

You should either refrain from buying pictures that contain commercial advertising, or pay very little for them, little enough to compensate you from the loss you may sustain as a result of the newspaper hostility.

I said that I doubt the effectiveness of tieup advertising, since it is done for every picture. Let me give you an illustration: How much good will such tieups do you with "Age For Love," "The Unholy Garden," and "The Corsair"? If they were any good they would have helped these pictures stay on Broadway a long time. But did they? What you need more than anything else is good pictures; with such pictures, you do not need producer's tieup suggestions; you can make your own tieups. In fact, extensive tieups are hardly necessary, for the picture-going public knows, through the "grape-vine" system, whenever a meritorious picture comes to your town.

The industry needs the good will of the newspapers. Unfortunately, not all the moving picture producers have been able to comprehend this so far.

UNITED ARTISTS "FLOPS"

"Age For Love" played in a long-run house, in this city, only one week; "The Unholy Garden" twenty days, and "The Corsair" is not expected to last more than ten days for neither picture possesses great merit.

"The Corsair" is the first of the three; it should not, in fact, be shown, for its philosophy is demoralizing, and it is depressing. Any one who knows picture values in stories should have known that the story material is not suitable

for a picture. The following remarks were made in the "Forecaster" review, which was a review of the written story:

"Another bootlegging melodrama, with piracy, college football and high finance. The action is swift and the suspense well sustained. Morally-minded people, however, may find objection to it for the reason that the moral it conveys is bad; it teaches that if a person should be able to make money by getting rid of his scruples nothing else matters, and that the sooner he gets rid of such scruples the quicker he is likely to succeed. This all may be true, but it is not a healthful moral.

"Since the picture teaches contempt of law, glorifying stealing, piracy, dishonesty and hypocrisy, even going as far as to justify murder, the producers will have to make many changes in the plot before they should hope to see it pass the censors, no matter how liberal some of them may be. In Canada and in Great Britain, it will undoubtedly be 'tabooed.'"

In the last line of the "Forecaster" review the following remarks were made: "Appeal: To morbid minds. Moral poison for children."

As a finished product, "The Corsair" is that and nothing less. Some changes were made to the story plot, but not enough to make it a good entertainment.

THE RKO DEBACLE

I was expecting to happen what has happened to RKO, but I did not expect it so soon and before the same thing happened to some of the other big companies.

It is, indeed, a humiliation on the part of a company to tell its stockholders: "We are in an embarrassing position and unless you put up five dollars for each share you own the value of your stock will diminish by seventy-five per cent."

There is just one hope for RKO—good pictures.

How are they going to be produced by it?

In a recent HARRISON'S REPORTS issue I stated that David Selznick, who has taken charge of production, has not yet demonstrated by deeds to the industry's satisfaction that he knows how to make good pictures; but in the November 18 issue of the New York Sun, there is an article by Eileen Greelman about Mr. Selznick. She tells that he is doing things at the RKO studio on the Coast, Selznick going as far as to throw in the scrap pile a picture that was half-finished, because he thought the material unworthy. Since it takes courage of convictions on the part of a man to take such an action, I am beginning to feel interested enough in him to ask you to give him a chance. Perhaps he has the stuff in him. After all, it takes just one occasion to show a man that he has ability; and this may be David Selznick's occasion. Miss Eileen Greelman says that David Selznick is a frank person and has the courage of his convictions, "courage to discharge scores of employees"; that he intends to "remake the company, to build it up again from the start."

This paper hopes that David Selznick is the man that will lead RKO out of the wilderness. The independent theatre owners have nothing to gain by the elimination of one more film company; there are few enough now.

This paper is ready to give Mr. Selznick moral support if he can demonstrate that he has the ability to make good pictures. The next few months will probably prove him either a success or a failure. Let us wait. In the meantime, the reorganization that was made in the studios must be made in the home office; a man who knows his business should be put at the head of it, a man who will carry in his hands as big a broom as David Selznick is carrying.

"The Corsair" with Chester Morris

(United Artists, Oct. 28; running time, 73 min.)

Moderately entertaining. Most of the picture is dull, except for one exciting situation in which the heroine, the hero and his crew are captured by the villain, who attempts to murder all of them. The characters are unsympathetic, for they display callousness and intolerance. The heroine, for instance, is disgusted with the hero because he will not join her father in shady Wall Street dealings. She is shown to be also bold and hard-boiled. Her father does not hesitate in insisting that the hero exchange valuable stock belonging to an old widow for his worthless old stock. This, of course, the hero refuses to do. But the hero, desiring to show the heroine that he is a go-getter and can make money, enters the hi-jacking and bootlegging business. The moral conveyed is bad for it shows that money can be made easily illegally. Of course, at the end they redeem themselves,—the hero, by refusing the money for his hi-jacking work, the heroine, by declaring her love for the hero, and the heroine's father by proving that his oil stock was worth-while. But it is not enough to win sympathy for them.

The plot was adapted from the story by Walton Green. It was directed by Roland West. In the cast are Alison Loyd (none other than Thelma Todd), William Austin, Frank McHugh, Emmett Corrigan, Fred Kohler and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"Over the Hill" with Mae Marsh

(Fox, Nov. 29; running time, 92 min.)

Even though the story is antiquated, the picture still remains a powerful drama of a mother's sacrifices. From beginning to end it is filled with human interest, laughter, and pathos. At the Roxy, where I reviewed it, people could be heard sobbing, for some of the situations are heart-rending. The fact that some of them might have seen it in its silent version did not seem to affect their evident enjoyment of the story as it unfolded. In addition to the beautiful character of the mother, there is another excellent character in her son, Johnny; the sacrifices he makes for her sake are almost equal to those she makes. His loyalty and devotion to his parents is uplifting. There are several deeply pathetic situations. One is where he goes to prison for a crime committed by his father, even though it might ruin his own life and happiness. Another is where he returns from prison. Probably the most powerful situation is where he comes home to find his mother in the poor house, sent there by his brother, to whom he had been sending money for her support, but who had kept it for his own personal use; Johnny drags this brother through the streets, telling the onlookers of the "crime" his brother had committed.

The story revolves around the daily life and sacrifices of Ma Shelby for her family. The only one of her children who truly appreciates all she had done for them is Johnny. Her other two sons and daughter marry, but Johnny stays home to support his parents. He even goes to jail to cover a crime his father had committed, and so to spare his mother. After his release from prison he goes on an expedition to Alaska but has a monthly check sent to his brother for his mother's support. The brother keeps the money for himself, and Ma Shelby finds that there is no room for her at any of her children's homes. She is compelled to go to the poor house, from which she is rescued by Johnny. He sets her up in their old home in which he and his sweetheart will marry and live.

The plot was based on the poems by Will Carleton; it was directed by Henry King. In the cast are James Dunn, Sally Eilers, James Kirkwood, Edward Crandall, Claire Maynard, Olin Howland, Eula Guy, Joan Peers and William Pawley. The talk is clear. (The present version is slightly different from the silent version.)

Excellent for children and for Sunday showing.

"The Deceiver"

(Columbia, Nov. 2; running time, 66 min.)

A fairly interesting murder mystery. It is fairly suspenseful and becomes exciting towards the end, for then another murder is committed. The murderer is discovered through a ruse, in which the detective and the hero participate. Though this ruse is quite illogical it is nevertheless effective. There is some human interest caused by the fact that the first murder had been committed by the father of a young girl who had been seduced by the murdered man. This man could not bear to see his daughter made a fool of. Several people are suspected are first and it is not until the end that the real murderer is caught:—

Ian Keith, a matinee idol, was famous for his love affairs

with women. He was without a conscience, and whenever any wealthy women wrote letters to him he kept them so as to blackmail them. One of his victims tries unsuccessfully to get back her letters and offers him \$10,000 for them. Her husband had, in the meantime, found out about the letters. And he, too, tried to get them back. The show was closing and Keith had decided to go to Hollywood. Everybody in the cast was his enemy because it threw them all out of work. He was especially disliked by the hero, his understudy, because Keith was constantly trying to win the affections of the heroine, who was his leading lady and the hero's sweetheart. When Keith is found murdered several people are suspected, especially the hero. The detective finally clears up the mystery by discovering that Keith had been killed by the property man of the show because of Keith's seduction of this man's daughter and his discarding of her.

The plot was adapted from the story "It Might Have Happened," by Bella Muni and Abem Finkel. It was directed by Louis King. In the cast are Lloyd Hughes, Dorothy Sebastian, Natalie Moorhead, Richard Tucker, George Byron, Greta Granstedt and others. The talk is clear.

Because of the fact that blackmail is practiced in the story and the villain's indiscretions are referred to at all times, it is not quite suitable for children or for Sunday showing.

"Freighters of Destiny" with Tom Keene

(RKO Pathe, October 23; running time, 58 min.)

A good western. There are thrills, and there is considerable human interest. The thrills are caused by the sight of the hero thwarting the plans of the villain, who was trying to prevent the wagons that were loaded with provisions from reaching the town and relieving its people of the threatened famine; the object of the villain was to bring about the cancellation of the hero's franchise of bringing in provisions. There are thrills also in the scenes where the loaded wagons, driven by horses, are speeding to their destination. The human interest comes from the fact that the hero is a regular fellow with everybody, and that he, in the end, vindicates himself by bringing the wagon train through and by exposing the villain. There is also a vigorous fight between the hero and the leader of the villains. The love affair is fairly charming.

The story has been written by Adele Buffington; it was directed by Fred Allen. Barbara Kent is the heroine. The cast includes Frank Rice, Billy Franey, Mitchell Harris and others.

Not bad for audiences that enjoy western melodramas.

Note: The story has a great similarity to the First National picture, "Senor Daredevil," released July 5, 1926; only that, instead of a gold mine, a stage franchise is the cause of the strife between the hero and the villain.

"The Guilty Generation" with Leo Carrillo

(Columbia, Nov. 23; running time, 79 min.)

Another demoralizing gangster picture. It is even more vicious than those that have preceded it and lacks the fast pace of the usual gangster picture. It shows the brutality of gangsters not only towards each other, but towards their families. Carrillo, as one of the gangster leaders, has his gang kill his rival's son. This rival retaliates by killing Carrillo's son. Carrillo does not hesitate to order the murder of his son-in-law, who as he discovers is another son of his rival. The misery and pain he will cause his daughter does not affect him. This situation, although suspenseful, is brutal and horrible. Another ugly situation is where Carrillo's mother is forced to shoot him in order to prevent him from carrying out his diabolical plans. This picture may be resented by Italians, for the two leaders are represented as Italians that certainly no race could be proud of.

It is especially demoralizing to show such pictures during these depressing times. These gangster leaders are shown living in luxury; magnificent homes, motor cars, money, servants, and ability to invite society to their homes, if they so choose.

The hero and the heroine arouse sympathy because of their unhappiness in being classified as children of gangsters. However, they are able to overcome this and find their happiness in their love for each other.

The plot has been adapted from the "unplayed" play by Jo Milwards and J. Kirby Hawks. It has been directed by Rowland V. Lee. In the cast are Constance Cummings, Leslie Fenton, Boris Karloff, Jimmy Wilcox, Ruth Warren and others. The talk is clear.

Unsuitable for children or for Sunday showing. In fact, it should not be shown to anybody.

"Strictly Dishonorable"*(Universal, rel. December 26; 91 min.)*

A sparkling high comedy, which, for intelligent audiences, cannot be surpassed as an entertainment. Though the subject matter is risqué, masterly handling by director John Stahl, and highly artistic acting by Sidney Fox, Lewis Stone, and Paul Lukas, has robbed it of any offensiveness for such audiences. The whole picture seems a fragile little thing that requires extreme care; and it has been handled with such care. The comedy is plentiful and is found in almost every foot of the film.

The picture is a faithful translation of the original play by Preston Sturges, in which a young couple, engaged to be married, visit a high class speakeasy in New York. The young man is of dictatorial disposition and orders the young woman (heroine) about as if she were his wife already. A young Italian Count (hero) sees the heroine and is so fascinated with her beauty that he trembles with impatience to meet her. An old judge (Lewis Stone), who had spoken to the young woman and had found her charming, introduces them to each other. The heroine's fiancé resents her speaking to strangers and insists that they leave at once. The young heroine, finding much enjoyment in the company of the Italian Count and of the Judge, begs him to stay for a while. Eventually his conduct becomes so insulting that she breaks her engagement to him. She is invited by the Count to stay in his room, above the speakeasy. The Judge is concerned about her and tries to give her some advice intended to induce her to go back to Newark; but she, being innocent of the world, sees no reason why she should not stay. The hero becomes madly infatuated with her. In his apartment he kisses her and prepares for a more serious act but the heroine's innocence disarms him; he takes his night clothes and goes to the Judge's room to sleep. Before morning, he finds out that he is madly in love with her and offers to marry her. The young heroine, thinking that he does not love her and that he offered to marry her merely to save her from a bad situation, refuses to accept his marriage proposal and prepares to leave with her former fiancé, to go back to Newark. But because the young man's overbearing nature remains unchangeable she stays to marry the count, who had given her proof of his undying love.

George Meeker, William Ricciardi, Sidney Toler, Natalie Moorhead and others are in the cast.

Because of the theme, it is hardly a picture to be shown on Sundays. Not a picture for children.

"The Nevada Buckaroo" with Bob Steele*(Tiffany, Sept. 27; running time, 59 min.)*

A fairly exciting Western. The hero at first does not win the sympathy of the audience for the reason that he is a hold-up man. But after he serves a jail term and realizes that the heroine is in love with him, he reforms and tries to win the respect of the townsfolk. And he does go straight, even though the odds are against him. The heroine wins the sympathy of the audience because of her faith in the hero and it is through her intervention that he is given a chance to reform. There is not much exciting horseback riding, except towards the end.

The plot was adapted from the story by Wellyn Totman, and directed by John P. McCarthy. In the cast are Dorothy Dix, George Hayes, Ed Brady, Glen Cavender, Billy Engle and others. The talk is clear.

Because of the hold-up scenes and the fact that the hero is at first shown as being a hold-up man, this picture may not be suitable for children or for Sunday showing.

"Around the World in Eighty Minutes" with Douglas Fairbanks*(United Artists, Dec. 12; running time, 79 min.)*

An entertaining picture. It will be enjoyed more by men than by women. As the title indicates, it is a travelogue, photographed during the world tour by Fairbanks. There is no story to it. Fairbanks acts as an interpreter and lecturer combining humor with facts, and he appears in most of the scenes. He injects human interest into the picture by introducing people, famous and otherwise, of the various countries he visits, showing how they live, eat and work. He also shows the places of greatest interest, although most of these places have already been seen in different short feature travelogues.

One humorous situation shows Fairbanks chasing a leopard, only to find that his gun is empty. He has a ferocious battle with the animal. But he is awakened and finds that it was all a bad dream, and that in reality he was fighting with an animal skin.

The picture starts aboard the ship on which Fairbanks and his three assistants are bound for the Hawaiian Islands.

Fairbanks goes through some of his stunts and shows how he keeps physically fit. On their arrival at the Hawaiian Islands Fairbanks is greeted by mobs of movie fans. Incidentally, this occurs in all the countries he visits. From the Hawaiian Islands he goes to Japan. Here one sees the daily routine of a young Japanese girl of a good family. After introducing the audience to several notables and explaining points of interest, the next stop is China; then the Philippine Islands; then to Siam, where one sees him as a guest at the garden party given by King Prajadhipok; and then to India, where he has photographed feats of magic with snakes, ropes and birds. Finding that he and his companions have only four minutes left to get back to Hollywood, they seat themselves on a magic carpet and fly over the Atlantic to the United States, and land right in their studio in Hollywood.

Suitable for children and for Sunday showing. But its drawing power is doubtful.

Note: Reference is made to Duco polish, Hart, Schaeffner and Marx clothes, and Camel cigarettes. (Although the name "Camel cigarettes" is not mentioned, it is done by innuendo; Douglas Fairbanks, when he sees camels, says: "Back home, they usually come in packages of twenty.")

"Graft"*(Universal, Sept. 21; running time, 55 min.)*

A fair program picture. There is not much human interest or suspense, but it is fairly humorous. This is caused by the naivete of the hero, a newspaper reporter, who thinks he can do big things. This innocence gets him into hot water at times, and eventually enables him to get a big scoop for his paper.

There is one funny scene, that almost becomes a tragedy. It is where the hero accuses the heroine of having killed the District Attorney. He had been peeping through the window, and after he heard the shot he saw her bend down towards the man. This made him believe she was guilty and he rushes to his office and gives them the story. Before that he had stumbled over the real murderer and did not even think of stopping him. After the story comes out, the real evidence is discovered, making the hero look foolish.

The plot was adapted from the story by Barry Barringer. It was directed by Christy Cabanne. In the cast are Regis Toomey, Sue Carol, Dorothy Revier, Boris Karloff, William Davidson, George Irving and others. The talk is clear.

Suitable for children and for Sunday showing.

GET READY FOR THE VESTAL BILL!

Congressman Vestal, Chairman of the House Committee on Patents and Copyrights, will re-introduce in the next Congress, which convenes in December, a bill for the revision of the Copyright Law. If it passes in its present form, and there are indications that it will pass, the provision for \$250 fine in every instance where film has been held over, even of a newsweekly, will remain in effect, thus permitting the activities of the Copyright Protection Bureau, that brain-child of the Hays organization, to continue.

Mr. Abram F. Myers, President and General Counsel of Allied States Association, has prepared two amendments to the proposed bill that will safeguard against (1) double and treble charges for the reproduction of copyrighted music in motion picture theatres and (2) the imposition on theatre owners of a penalty for the mere violation of the license agreement.

You should write to the Congressmen from your district urging them to work for the adoption of these two amendments, explaining to them that you have been made to pay "highway robbery" prices for score, and that you are unable to play a film unless you pay such a charge.

The following are the members of the Senate Committee on Patents: Charles W. Waterman, Colorado, Chairman; George W. Norris, Nebraska; Phillips Lee Goldsborough, Maryland; Felix Herbert, Rhode Island; Ellison D. Smith, South Carolina; Edwin S. Broussard, Louisiana; C. C. Dill, Washington; Elsie E. Hardy, Clerk.

Mr. Abram Myers, in preparing these two amendments, overlooked something very important: often the producer charges for score when the music recorded on the film is not copyrighted. Since collecting money for the use of an uncopyrighted article by leading the user to believe that it is copyrighted is obtaining money under false pretenses, there should be an amendment introduced that will make such an offense punishable by an imprisonment or a fine, or both; Mr. Myers should see to it that such an amendment is fostered. You should call the attention of your Congressmen also to this abuse.

AN UNUSUAL "RESPONDENT'S BRIEF" TO AN APPEAL ON A CONTRACT SUIT

You remember, I believe, the news printed in these columns several months ago to the effect that Tri-State Theatres (Edwin Rivers), of Lewiston, Idaho, won in the Lewiston courts the case brought against it by the Fox Film Corporation for unplayed contracts.

The Fox Film Corporation has appealed the case, and the attorneys of Mr. Rivers have put in a "Respondent's Brief."

The defense Mr. Rivers' attorneys, Cox & Martin, make is so unusual that it should prove of great interest to every theatre owner in the United States.

The following is an analytical summary of the brief, made by a prominent attorney for this paper: *Criminality:*

The contract involved in this case differs from contracts involved in other conspiracies under the Sherman Anti-Trust Act in that in the earlier cases the conspirators met, agreed upon the terms of the conspiracy and separated. Thereafter each conspirator prepared for himself the kind of contract that he would use in dealing with his customers. In the matter of the standard exhibition contract, the contract itself was prepared by the conspirators while assembled together and was devised as a means to accomplish the ends of the conspiracy.

What has been called the "arbitration clause" might better be designated "a clause to prevent arbitration." It is designed to keep the exhibitors out of court and at the same time to discourage the exhibitors from resorting to arbitration.

In states like Idaho where there is no film exchange the exhibitor, upon complaint being made by a distributor, is obliged to go into a foreign state and submit his rights to adjudication by a court established by the Trust and according to rules enacted by the Trust. Any reasonable man would hesitate to accept such arbitration as this.

But if arbitration is refused the exhibitor may be called upon to deposit with the members of the Trust \$500 under every contract, which it was rightly calculated the exhibitor would be unable to do.

If the exhibitor failed to make such deposits, then all of the distributors could cancel their contracts and the exhibitor would have to close his house. Instead of being an arbitration clause this arrangement was clearly designed to frighten the exhibitors into compliance with whatever orders the Trust might make.

(a) Under the contract the distributor could roadshow two pictures in the exhibitor's territory and thereby exclude them from the contract. If the contract dealt with articles of a uniform quality this slight reduction in quantity would not make the contract void, but moving pictures are not uniform. Two good ones in a dozen are the exception rather than the rule, and hence the distributor may under this clause so far impair the quality of the goods which he has undertaken to deliver as to make his obligation illusory and the contract void.

(b) Under the roadshow clause the distributor is not obliged to deliver any films until he has finished roadshowing them throughout the United States. No time is set for beginning roadshowing nor for completing it, nor is any time specified within which the exhibitor must determine whether or not he will roadshow any film. As a result the exhibitor could not at any time compel the delivery of any film, and since one party is not bound neither is bound.

(c) Under the release clause the exhibitor is not entitled to any film until it has been generally released. If the distributor does not release any film within one year then it is excluded from the contract, unless within thirty days thereafter the exhibitor gives notice in writing that he will still accept the film. If he does give such notice he does not thereby become entitled to receive the film for the distributor may still withhold a general release for two years, and if he does withhold such general release the film is finally and automatically excluded from the contract. The distributor is therefore not bound to deliver any film. His whole obligation is contingent.

From all the foregoing it seems clear that the exhibitor could not go into court and secure specific performance of

this contract or damages for failure to perform, for upon demand by the exhibitor for the delivery of any film, the distributor might under the express language of the contract base a refusal upon any of the following grounds:

(a) That the film is to be roadshown in the exhibitor's territory;

(b) That the roadshowing of the film in other parts of the United States is not completed;

(c) That the distributor has not decided whether he will roadshow the film;

(d) That the film has not been generally released.

Severability:

The contract is not severable because it is an instrument devised by a criminal conspiracy as a means to accomplish the ends of a conspiracy. What is called an "arbitration clause" is a clause designed to keep the exhibitor out of court and to frighten the exhibitor so that he will submit to the demands of the conspirators rather than risk an adjudication of his rights in the court of his enemies.

The following is an additional and apparently conclusive reason why the arbitration clause is not severable:

The Twenty-third section of the contract gives the exhibitor the right to object to receiving any film which the exhibitor feels will be offensive in his community because of any religious or racial subject matter. If the exhibitor makes such an objection the matter shall be *immediately* decided by the arbitration board established under the Nineteenth section of the contract.

Since this right of the exhibitor was, in theory at least, bargained for it must be presumed to have some value. But the elimination of the arbitration board leaves the exhibitor with his rights, but deprives him of even the poor remedy which he had, since the local courts can secure no jurisdiction over the distributor and no court can give the *immediate* relief which is the very essence of the remedy.

If the exhibitor exercises his own judgment and rejects the film the distributor may claim that the contract is breached and the distributor discharged from delivering any further films, thereby putting the exhibitor out of business. The contract purported to give the exhibitor a *speedy* remedy for which a court in New York is no adequate substitute.

If the arbitration clause cannot be eliminated without depriving the innocent exhibitor of a right secured to him by another clause, the contract is manifestly not severable.

BONUSES FOR MOVING PICTURE EXECUTIVES

Ralph Hendershot, the editor of the financial column "Wall Street," of the New York *World-Telegram*, said the following in the November 20 issue under the heading, "Bonuses for Executives":

"No stockholder should complain if a bonus is paid to executives of a corporation for unusual work, providing, of course, the bonus is within reason. But every stockholder should rise up in arms when bonuses are paid for mediocre results. I am inclined to believe that the bonus 'racket' has been overworked. I am at a loss, for instance, to understand why David Bernstein, treasurer of Loew's Inc., should have been paid a bonus of \$164,642 during the past year, in addition to the \$2,000 a week he drew as a salary. I never figured the treasurer of a company contributed so much to the success of a concern.

"While we are on the subject, it might not be a bad idea if stockholders of the Radio-Keith-Orpheum Corp. inquire as to what, if any, bonuses were paid executives of that concern for the work performed. They might also look into vaudeville booking practices [Editor's note: Mr. Sarnoff please take notice.] One never can tell what they might discover."

Yes, they might go further than that; they might inquire why a certain vaudeville-booking brother-in-law, a mediocrity, receives \$1,200 a week. In fact, the stockholders of every concern should inquire into, not only the bonuses, but also the salaries paid the executives for if a treasurer receives \$100,000 a year, you may imagine how much more important executives are receiving.

As for you, the exhibitors, you should not be surprised that the percentage asked from you for mediocre pictures is anywhere from twenty-five to fifty per cent. How are the big salaries and the bonuses to be paid unless you contribute heavily?

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THE ANTI-WALL STREET HYSTERIA IN THE TRADE AND DAILY PRESS

I see no point in the tirade against Wall Street conducted in many trade papers as well as in the moving picture columns of many dailies, admonishing bankers, chewing gum manufacturers and taxicab magnates to keep their money instead of lending it to picture people, pointing out the fact to them that the picture business is unlike any other business, requiring the kind of knowledge that systematized business cannot supply, and that because of it they will lose every dollar they put in it.

There was a point to the "fright" years ago, when Wall Street first set foot in this industry, for at that time we all feared that, once it gets a foothold in it, it will eventually gobble it up; but since it has been demonstrated conclusively that Wall Street cannot run the moving picture business as it runs the grocery business, or the hardware business, the prevailing hysteria does not seem to have any justification. Today it is not a case where Wall Street controls the motion picture business but a case where the motion picture business "controls" Wall Street, to such an extent that Wall Street is compelled to throw good money after bad. And the odd thing about it is the fact that Wall Street knows it.

If Wall Street could get out of the moving picture business tomorrow without a loss, or with a small loss, you may rest assured that it would not let the opportunity slip by. Unfortunately there isn't a chance; it is so deep in it that it cannot get out unless it loses probably its entire investment, for its millions have been sunk in broken-down theatre properties and theatre leases, in stories that have no merit, in high-salary contracts of broken-down stars, of broken-down directors, and of broken-down studio and distribution executives and of their relatives, who have actual control of the business.

Since the control of the industry cannot be wrested from the incompetents and the ignorants; since the high salaries of the executives and of their relatives will be maintained, regardless of losses to Wall Street and to the poor investing public, and regardless of the demoralization that the product of their poor brains effects in the morals of this nation, why not let Wall Street continue to play the "angel," a roll which it enjoys so much? The moving picture industry is a monster, with a ravenous appetite; it lives on money and plenty of it. Why not, then, let Wall Street keep on feeding it? If we should prevent this monster from devouring Wall Street, it might devour the independent theatre owners.

Let sleeping dogs lie and trust to luck.

THE PHILADELPHIA ZONE EXHIBITORS AND UNITED ARTISTS

The exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware, are up in arms against United Artists as a result of their, what they call, "unethical sales methods" in that territory; they are accusing it of having obtained contracts from many exhibitors and of having held them back for weeks without a notice of rejection or approval, at the same time conducting negotiations with Warner Bros. for the same product. In one instance, the exhibitor was, as they assert, furnished with one picture but was later informed that his contracts had been rejected; he later learned that the pictures were sold to his opposition, Warner Bros.

Recently, while three representatives of the Philadelphia organization were in my office, I called Mr. Lichtman, General Manager of United Artists, up on the telephone and asked him whether what his company was accused of is true or not. He admitted that some negotiations took

place with Warner Bros., but he said that the rights of the exhibitors in the contract were in no way diminished thereby. He pointed out to me that his company, like any other company, or like an individual, had a right to make a living and would naturally try to place its product with as advantageous terms to it as possible. On the other hand, the exhibitor had the right, he said, to cancel his application within the seven days allowed by the contract; and that the contract became null and void automatically if the Home Office failed to approve it within the same number of days.

Though Mr. Lichtman is right when he says that his company had as much right as any other company to obtain the best terms for its product, it is being accused of having done something that it had no right to do—negotiate with another picture buyer while it had in its possession signed contracts. On this, United Artists stands "Convicted."

The following is the statement that has been issued by the Philadelphia exhibitor organization:

"AN OPEN LETTER TO THE UNITED ARTISTS CORPORATION

"United Artists Corporation,
"New York and Hollywood.
"Gentlemen:

"Once again you have shown your complete indifference to, and cold contempt for, the business ethics and fair trade practices dominating the relations between exhibitor and distributor.

"Our specific complaint this time is that your company accepted a number of contracts and dates given you in good faith by exhibitors and that, instead of approving or rejecting these contracts, you held them while you negotiated new deals with competitive theatres. At this writing there are exhibitors whose contracts you have held for four weeks or more without approval or rejection notice.

"This action on your part is a practice strongly condemned by the entire industry. Its prohibition is incorporated in every film contract but your own and is a part of the code of selling ethics promulgated a couple of years ago by the Will Hays office.

"More particularly, however, it is a violation of Rule Nine (Distributor's Resolution No. 11) adopted at the Better Trade Practice Conference sponsored by the Federal Trade Commission in New York, October 10th to 16th, 1927, which is binding on the industry as a whole. We have accordingly filed a formal complaint with the Federal Trade Commission with a demand that this practice be investigated by the Department of Justice.

"Your course of conduct in this respect is in line with the policies and practices pursued by your company over the past ten years, which have worked incalculable damage to the industry and the relations between distributor and exhibitor. As a result of these policies and practices, you, as a distributing company, stand convicted before the bar of exhibitor opinion of being a distinct liability to the industry of which you are a part. Repeated attempts to induce you to alter these policies to conform to those of the rest of the industry having proved fruitless, we call upon you, for the good of the industry, voluntarily to retire as a distributing organization and to relieve the trade of the burden of your continued existence. We base our demand on the following indictment of your methods over the past number of years:

1. You, more than any other film company, are responsible for the prevailing high film rentals. Your policy, in the past, of "raiding" the other studios for stars with offers of greater returns brought about the staggering salaries now ruining the industry.
2. Just as you spread unrest in the studios of Hollywood so you have sown the seeds of discord in the distributing

(Continued on last page)

"Possessed" with Joan Crawford

(MGM, Nov. 21; running time, 73 min.)

This picture has been produced artistically—it is well acted, interesting and even deeply emotional at times, and it no doubt will draw big money at the box office. But it is suitable only for a certain type of audience; that is, a sophisticated audience, the kind that does not mind sex plays, for the story is boldly sexy and even demoralizing. It is not suitable for religious communities, for children, and for young women, for it is immoral and suggests that sin pays in the end. The heroine is shown actually offering herself to the hero, because of the luxuries he can give her. She, of course, is shown to be fine and true to him, and even loving him. But these things do not justify her position—that of a girl living with a man outside the ordinary conventions of marriage. Towards the end she wins the sympathy of the audience because of her willingness to sacrifice not only the luxuries but the love of the hero, so that she might not stand in his way towards a brilliant political career. But it is up to an exhibitor to decide whether he can or cannot show such a picture in his community:—

The heroine is tired of small town life, and of her small town sweetheart. She dreams of the city and luxury. She comes to New York and visits a man who had once given her his card. He tells her that he can't do anything for her but the thing for her to do is to attach herself to a wealthy man. She does this by practically offering herself to one of this man's friends. They become lovers and he sets her up in a fashionable apartment. After three years she is sophisticated and beautiful, and has all the mannerisms of a lady. They fall in love, but the hero will not ask her to marry him. He was ill-treated by his former wife and is afraid to risk his freedom again. The heroine overhears a group of men offering him the nomination for Governor, but requesting that he give her up. This he refuses to do. So she makes him believe she is tired of him and that she wants to marry her country sweetheart. He believes her and despises her for it. At a pre-election meeting he is scheduled to talk at, the heroine is among the spectators. The hero's enemies heckle him about her and she gets up and tells the truth about their relationship, telling all present that the hero is an honorable and upright man and that he has nothing more to do with her. She leaves the place, sobbing. He follows her and tells her that nothing can part them now.

The plot was adapted from the stage play "Mirage" by Edgar Selwyn. It was directed by Clarence Brown. In the cast are Clark Gable, Wallace Ford, Skeets Gallagher, Frank Conroy, Marjorie White and others. The talk is clear.

Unsuitable for children or for Sunday showing in small towns.

"Surrender" with Warner Baxter

(Fox, Dec. 6; running time, 69 min.)

This picture is produced well, but even though there is human interest the story in the main drags and becomes tiresome. There is very little action—mostly talk. But it is different from other war pictures in that actual scenes of fighting are not shown. The action takes place in back of the fighting lines, in a German prison camp, where French prisoners of war are kept. The hero, and for that matter, many of the characters, have the sympathy of the audience, the hero in particular, for regardless of nationalistic prejudices they are kind to each other. The hero, a French prisoner, falls in love with the heroine, in spite of the fact that she is a German, and he shows many kindnesses to her, and to her uncle, a former Germany army man, who is shown with strong militaristic instincts:—

The hero, a French prisoner in a German army camp, is sent to a German Count's castle, to install electricity. He is so kind and gentle that he wins over both the Count and the Count's niece, the heroine. The hero and the heroine fall in love with each other, even though she is engaged to her cousin, the Count's son. She is pursued by the Captain of the prison camp, who is disfigured because of an injury. She feels only pity for him, not love. The hero's pals plan to escape but the hero refuses to join them. However, when he finds they are in need of clothes and food he risks his life to get it for them. They are all caught and sentenced to die. But the heroine pleads with the Captain for their lives, confessing to him that

she loves the hero. He pardons them, but hates himself for having been so weak as to listen to her. Armistice is declared. When the Captain hears this he kills himself for he realizes that life, in the condition he was in, would be unbearable. The hero and the heroine are united.

The plot was adapted from the novel "Axelle," by Pierre Benoit. It was directed by William K. Howard. In the cast are Leila Hyams, Ralph Bellamy, William Pawley, C. Aubrey Smith, Alexander Kirkland, Howard Phillips and others. The talk is clear.

Not unsuitable for children or for Sunday showing. But it would be bad judgment to book it on such a day.

"Men in Her Life" with Lois Moran and Charles Bickford

(Columbia, Nov. 10; running time, 75 min.)

A pleasant comedy-drama. Most of the humor is supplied by Charles Bickford, as a retired bootlegger, who wants to acquire manners and become a gentleman. The only way he can cover his embarrassment when spoken to is to offer a cigarette. The heroine has the sympathy of the audience, even though at the beginning she is shown as being indiscreet. She risks her reputation and future in order to testify for the hero, who had shot the villain because of her. The picture is never slow, and it holds the interest of the audience to the very end:—

The heroine, a well known Society girl, imagines herself in love with the villain. She joins him at an inn in Normandy. When she tells him her fortune has been wiped out he does not show her his disappointment. Instead he tells her they will be married in the morning, and so she spends the night with him. But she wakes up only to find that he had absconded with her jewels and her money. She is ashamed and heart-broken. The inn-keeper requests her to leave and she is saved from this embarrassment by the hero. He is a retired bootlegger, seeing the world; he knows of her through the papers. He pays her bill and travels to Paris with her. Learning that she is broke, he offers her a position as instructor to him, that is to make a man of him. Back in New York, the heroine becomes engaged to an old friend of hers, who comes from a fine family. The hero pays her a visit and while he is there she receives a call from the villain. The hero overhears him threatening her with exposure of letters she wrote to him unless she pays him \$25,000. She is desperate. The hero goes to the villain and procures the letters and during a scuffle he kills the villain. At the trial he refuses to talk. The heroine testifies, against his wishes, and tells the whole story. Her fiancé leaves her. But this does not worry her since she finds she is in love with the hero. They marry.

The plot was adapted from a story by Warner Fabian. It was directed by William Beaudine. In the cast are Victor Varconi, Donald Dilloway, Luis Alberni, Barbara Weeks, and others. The talk is clear.

Because of the situation in which it is implied that the heroine had spent the night with a man, it is probably unsuitable for children or for Sunday showing.

"Cavalier of the West"

(Artclass-State Rights, Nov. 15; 64½ min.)

A good program picture. There is considerable human interest, caused by the fact that the hero, Captain of the U. S. Cavalry, is shown protecting the weak and fighting for their rights. There is also some suspense. This comes from the fact that the hero's brother, a lieutenant in the Cavalry, is accused of having murdered a man, even though he was innocent; the murder had been committed by the villain, who took care to make it look as if it had been committed by the hero's brother. In the development of the story it is shown that the hero is able to prove his brother's innocence. There is a love affair, too, between the heroine and the hero's brother: the hero, although he loves the heroine secretly, gives way to his young brother, whom he is fond of.

The plot has been founded on a story written by the director himself—John P. McCarthy. Harry Carey is a wholesome hero, with an excellent voice. Kane Richmond, George F. Hayes, Theodore Adams, Maston Williams, Paul Denzer, Carmen LaRoux, Christina Montt and others are in the cast.

There is some drinking done by the hero's brother. So its suitability for children and for Sunday showing will have to be determined by the exhibitor himself. There are no sex angles in it.

"Rich Man's Folly" with George Bancroft
(Paramount, Nov. 14; running time, 79 min.)

Even though there is no comedy relief in this drama of a money-mad man, there is so much human interest that one's attention is held to the very end. There are several situations that are deeply emotional. One is where the hero's wife is dying: She calls the heroine, then a young girl, to her side just before she dies. The grief of this child is pitiful, for her father is entirely wrapped up in his new born son, and with the death of her mother she feels as if she is all alone in the world. A deeply emotional situation is the one in which the son, at the age of about ten, dies. It is tragic and the exhibitors should do well to give notice to those of their patrons that recently lost a child not to see this picture. The ending is thrilling and suspenseful, for the hero, realizing what he had done to his life in his mad quest for power and wealth, sinks a ship that he had just built, even though it meant his ruin for his success would have ruined his daughter's husband:—

The hero, a shipbuilder, was proud of his firm and its traditions. For six generations the business had been handed down from father to son. And his delight knows no bounds when a son is born. His wife dies but he is consoled at the fact that he has a son. He utterly neglects his daughter, who is his first-born child, and lavishes all his love on his son. The boy is not interested in the ship building business. He has all the gentle characteristics of his mother and he clings more to his sister than to his father. The father insists that the boy make a speech at the dedication of a new ship that was being launched. The boy has to stand out in the rain to do this. He catches cold and eventually dies. The father is grief stricken. He sends his daughter to school and goes to Europe. To his daughter's astonishment he comes home with a young wife. She leaves and marries his business rival. The father sets out to crush his daughter's husband, but finds that he is crushing out his own happiness. So he sinks the ship that would have meant taking the contract away from his son-in-law. His wife having left him, he finds joy in living with his daughter and her husband, and eventually is proud of his grandchildren.

The plot was suggested by Charles Dickens' novel "Dombey and Son." It was directed by John Cromwell. In the cast are Frances Dee, Robert Ames, Juliette Compton, David Durand, Dorothy Peterson, and others. The talk is clear.

Suitable for children and for Sunday showing.

"Suicide Fleet" with Bill Boyd
(RKO Pathe, Nov. 20; running time, 86 min.)

Excellent entertainment. The action takes place during the World war. The first half of the picture is filled with humor and the second half with action plus humor. The second half is extremely thrilling and suspenseful, for the hero, his pals and the crew of the ship he is commanding are in constant danger. They are disguised as Germans, aboard a Norwegian mercantile schooner, which was the exact duplicate of a German spy ship which was used by the Germans to communicate with their submarines, and which had been destroyed by the Allies. Their duty was to discover the manœuvres of German submarines. The situation in which one of the captains of a German submarine discovers the deception is suspenseful and thrilling. And the fighting that follows this discovery is extremely realistic and fierce. It shows the American boys sinking two submarines, and the submarines filling with water, trapping the crew, some of them jumping into the sea. The schooner in which the Americans were was equipped with machine guns. But they could not withstand the firing of the enemy ships and the schooner finally sinks, leaving the hero and his crew clinging to bits of wood in the ocean. They are rescued by the American warships, which were notified by wireless, the hero in the meantime having learned some valuable secrets from two of the captains of the German submarines, which mistook his ship for a German ship.

The story revolves around three pals, concession holders in Coney Island, all in love with the same girl (heroine). She favors Bill Boyd (hero). When war is declared the three join up in the Navy. The hero is called upon to get his pals out of many scrapes that they get into. They make him believe that they are favored by the heroine. This makes him unhappy. After many thrilling experiences they go

back home after armistice is declared, each to his same work. The hero and the heroine are united.

The plot was adapted from a story by Com. Herbert A. Jones. It was directed by Albert Rogell. In the cast are Robert Armstrong, James Gleason, Ginger Rogers, Harry Bannister, Frank Reicher and others. The talk is clear.

Some of the humor is a little rough, but it is not unsuitable for children or for Sunday showing.

"Her Majesty Love" with Marilyn Miller
(First National, Dec. 26; running time, 75 min.)

Not very entertaining. The story is silly, there is little real humor, and the plot is interspersed with songs, that are not sung especially well. The plot is so thin that it cannot possibly hold the interest of an audience. As a matter of fact, after a while the picture becomes boring. The only one in the cast who provides some real laughs is W. C. Fields, as the father of the heroine. In one situation he is extremely funny: He attends a stiff, formal function with his daughter and her fiancé, member of a wealthy family. He astounds the family when he becomes drunk, starts to juggle dishes, and throws French pastry around. The heroine is forced to take him home:—

The heroine, a barmaid at a German café, falls in love with the hero, and he with her. He comes from a wealthy family and they object to the engagement. But he does not listen to them. His brother tempts him with a promotion in the business firm and a large increase of salary if he will give the girl up. He signs a paper agreeing to do so. The heroine is heartbroken when she learns of this. She accepts the offer of marriage of a wealthy old baron. When they are married he takes her to the café she formerly worked in, for their wedding dinner. There she sees the hero and forgets all about her husband, the Baron, when she dances with the hero. The hero and the heroine swear never to part again.

The plot was adapted from a play by R. Bernauer and R. Oesterreicher. It was directed by Wilhelm Dieterle. In the cast are Ben Lyon, W. C. Fields, Ford Sterling, Leon Errol, Chester Conklin, Harry Stubbs, and others. The talk is clear.

Because of some suggestive talk it is hardly suitable for children or for Sunday showing.

"Local Boy Makes Good" with Joe E. Brown
(First National, Nov. 26; running time, 70 min.)

Pretty well entertaining. The picture drags occasionally for the hero is presented as a timid, almost stupid, person, and there is so much coaxing done to have him make a man of himself that it becomes tiresome. There are several scenes that are extremely humorous. One is where the hero consents to run in a relay race. Thinking that the signal had been given for the runners to start he races off and runs at a terrific speed, waving to all the spectators who are convulsed with laughter. Not until he comes back to the starting point does he realize what he had done. Another humorous situation is where the heroine, in order to make the hero run again and fill him with confidence, gives him a drink of rubbing alcohol. This peps up his spirits and makes a wild man of him. He goes out and wins the race, despite his drunken state:

The hero, a timid soul, clerks in the university book store after school hours. He studies botany and is devoted to the subject. The heroine, also a student, and working at the book store during her spare hours, falls in love with the hero. But the hero is enchanted with Dorothy Lee, a student at another college. He writes love letters to her but his timidity prevents him from mailing them. The housekeeper of the dormitory, finding one of the letters on his desk, mails it. This brings Dorothy to the hero's university. She forces him to enter in the track races. But he is so timid that he loses, even though he is an excellent runner. She takes care of that by filling him up with rubbing alcohol. This fills him with courage and he goes out and wins the race. But he finally decides it is not Dorothy he loves but the heroine.

The plot was adapted from a play "The Poor Nut" by I. C. and Elliott Nugent. It was directed by Mervyn LeRoy. In the cast are Ruth Hall, Edward Woods, Wade Boteler, William Burress and others. The talk is clear.

Since the hero is shown winning the race only after he is given intoxicating liquor (the rubbing alcohol used for the athletes), even though it is used in a comedy vein, it will be up to each exhibitor to determine whether it is or it is not suitable for children or for Sunday showing.

branch of the industry by your refusal to adjust oversold spots and your complete indifference to the legitimate complaints of the theatremen.

3. There is no economic justification for maintaining a national distributing system for the marketing of a dozen pictures. The distribution cost per picture thereby becomes an added burden which the exhibitor must pay in higher flat rentals or increased percentages.

4. Your pretensions to artistic superiority upon which all your "high hat" policies are based have been proved time and again to be a delusion and a sham. Your reputation, we feel, is just a hangover from the early days.

5. The heritage of dislike which your treatment of the exhibitors has won for you is a constant source of irritation within the industry retarding the attempts to promote harmony and goodwill between exhibitor and distributor.

"Our complaint is against United Artists Corporation as a distributing body and not against the individual producing units the members of which we believe have no knowledge of many of the conditions existing in your sales offices. We feel that the welfare of the industry as a whole as well of these individual units will best be served by disbanding the United Artists Corporation.

Yours truly,

MOTION PICTURE THEATRE OWNERS of
Eastern Penna., Southern New Jersey and Delaware,
Inc."

HOW THE ORGANIZED EXHIBITORS FEEL TOWARDS HARRISON'S REPORTS

The resolution that follows was passed unanimously at the convention of the Pittsburgh zone exhibitor organization, which was held in Pittsburgh last October:

"WHEREAS Mr. P. S. Harrison, editor of HARRISON'S REPORTS, continues to be the exhibitors' friend and champion, and

"WHEREAS the exhibitors are grateful to him for his good work in their behalf, therefore be it

"RESOLVED that we extend to Mr. Harrison our unbroken confidence in him, and urge all exhibitors to give him their support in his splendid enterprise, and be it further

"RESOLVED that a copy of this resolution be made a part of the permanent record of this Association, and a copy sent to Mr. Harrison."

ABOUT "BEN HUR"

MGM has synchronized the silent version of "Ben Hur," produced before sound came into existence, and is offering it for booking.

I understand that it is demanding pretty "stiff" rentals.

I asked a newspaper man friend of mine in Syracuse to tell me how it fared at the Loew theatre in that city and was told by him that it "flopped"; it was pulled off before the run was completed.

There is no harm if a distributor asks good prices even for a reissue, if it will draw people at the box office and satisfy them; but when the distributor's own theatre has made a failure with it, such a right cannot be conceded to him. Remember that picture tastes undergo a continual change; what was a "big" picture five years ago may arouse derisive laughter if it were shown today.

I am giving you this information so that you may be guided accordingly. If MGM wants you to play this picture, and to pay a stiff price for it, let it first make the experiment in its own theatres to see what kind of luck it will have. So far, the only Loew theatre this picture has been shown in is, to my knowledge, Loew's theatre, in Rochester; it has not been shown at the Capitol, State, or even New York Theatre or any of the other Loew shooting galleries in this city.

ABOUT UNIVERSAL'S "STRICTLY DISHONORABLE"

I have been asked by many exhibitors to tell them whether Universal has a right to pull "Strictly Dishonorable" off the contract and make a special out of it or not, taking it away from them altogether.

Legally, Universal has the right to "except and exclude a picture," the road show provision in the contract gives it such a right. Whether such a clause gives Universal the right to take it away from those who have the 1930-31 product under contract or not, however, only a highly in-

telligent lawyer can say; the "roadshow" clause is so complicated that only such a lawyer can understand it.

It is possible that Universal will hold back the picture on the strength, not of the roadshow clause, but of Paragraph "b," of the First Clause, which relates to pictures that were not "generally released" during the life of the contract. If it should so decide, it may give that paragraph two interpretations: the one interpretation holds the exhibitor's rights valid in case the exhibitor notified the distributor not later than Sept. 30 that he wanted all 1930-31 pictures not generally released up to August 31, 1931; the other interpretation is that which Paramount gave to the same clause—arbitrary, refusing to deliver all "not generally released" pictures regardless of the fact that many of the exhibitors notified Paramount, in conforming with the contract, that they wanted them. Which clause Universal will invoke, and what kind of interpretation it will give to the second paragraph of the first clause, in case it should invoke that clause, may not be known definitely until the return of Phil Reisman, general sales manager of Universal, from the Coast. This will be in about a week. I may be able to give you his views in next week's issue. The only Universal statement that we may go by just now is that made to me by Bob Cochrane, vice president of Universal; he assured me that Universal will do the right thing by the exhibitors just as it has always done.

AGAIN ABOUT THE DOUGLAS FAIRBANKS PICTURE "AROUND THE WORLD IN EIGHTY MINUTES"

Last week I informed you of the fact that "Around the World in Eighty Minutes" contains a "plug" for three different commercial articles: "Duco," an automobile polish, "Hart, Schaeffner & Marx Clothes," and "Camel Cigarettes."

In the New York dailies of last week, there appeared advertisements, inserted by the manufacturers of the Camel Cigarettes, in which there was contained the picture of Mr. Fairbanks, grinning broadly while smoking a Camel Cigarette.

I am going to discuss, not the lack of good taste on the part of Mr. Fairbanks of lending his name to the promotion of the sale of Cigarettes, an act which will no doubt be resented by many parents, but the fact that the newspapers of the nation have been greatly aroused against the renewed attempt on the part of a member of the moving picture industry to get into screen advertising, and to warn you as to what you might expect from the newspapers when you book this picture unless the mentioning of these three commercial articles is removed from it.

Even if these advertisements were now removed, I doubt whether United Artists can remove the distrust of the newspaper people in United Artists pictures.

I don't know whether you have been impressed with my admonition of cautiousness, which I printed in last week's issue; but I desire to say that, the greater heed you gave it, the more dollars you will save in negotiating for the booking of United Artists pictures.

I suggest that, before you buy any United Artist's pictures, you talk to your local editor and get his viewpoint.

DOES TIEUP ADVERTISING PAY?

The press book for "The Corsair" the United Artists picture, which has been produced by Sam Goldwyn, who seems to be the most influential factor in United Artists now, suggests that you make tieups with Old Gold Cigarettes, Childs Restaurants, Bell & Howell Cameras, Gibbs Cosmetics, Lux Soap, Milano Pipes, Brown & Bigelo of St. Paul, Minnesota, "largest manufacturers in the world" of remembrance advertising, and A. G. Spaulding & Co., manufacturers of Sporting Goods.

How much good can it do you if you should tieup with these concerns while you play this picture when, in my opinion, the picture is not worth playing at all? How much good is it doing to the Rialto box office, in this city, where it is now showing? If anything, it will, I believe, do you harm, for the more patrons of yours see this picture the greater will be the number of dissatisfied patrons—disgruntled against, not only your theatre, for having shown it, but also the entire industry, for making such pictures.

If the producers should exercise as much care in selecting the right kind of stories as they exercise in working up tieup suggestions, there would be little need of such suggestions; you could devise your own exploitation methods.

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SAM KATZ'S "SHOWMANSHIP PLUS"

In a recent issue of "Publix Opinion," the house organ of the theatre department of Paramount-Publix, Sam Katz stated partly as follows:

"To bring theatres back to their former profit level in the face of present day world conditions, we must develop a superior showmanship. We need showmanship plus!"

What is showmanship?

Developing a person's individuality and giving such a person an opportunity to make full use of it; granting his creative ability full freedom to assert itself to the benefit of the ideal to which he is attached.

The ideal of a person connected with the theatre department of Paramount-Publix should naturally be the progress of the company and its financial welfare.

I assume that Sam Katz's views about showmanship are the same now as they were when he first connected himself with the Paramount organization. This has been nearly five years ago. During this time, Mr. Katz has had as great an opportunity to develop "showmanship" individuals as any other person in the United States of America; greater, in fact, for no other executive has ever had a larger treasury at his disposal. What has been the result? How many individualities has he developed from among those that he is surrounded with? I must confess that, though I am supposed to be pretty well informed of the happenings in the motion picture industry, I don't know the name of a single person from among his official family. But I do know this, that the men whom he tells that the development of showmanship during this trying period is essential are not more than rubber stamps—they must obtain permission to order even thumbtacks.

But why should he have waited five years to make an effort to develop showmen? Why did he not, when he induced Paramount to go into the theatre business on a wholesale scale, tell Mr. Zukor that he did not have showmen enough at his disposal? Fifteen hundred theatres required fifteen hundred showmen to conduct them profitably. He did not have that number of showmen. He did not have ten of them. He did not have two. Yet he spent millions of Paramount money and committed the company to obligations amounting to millions in the purchase of theatre properties. Any wonder that Paramount is now in a tough spot?

Mr. Katz talks about showmanship "plus," whatever that is. The only demonstration of showmanship he has given us so far is his grocery store nights and his taking a beautiful theatre in Toledo and putting a double-feature policy in it, in spite of the fact that, because of his position as the head of the theatre department of one of the biggest film companies in the world, the best product is at his disposal.

Oh, yes! He has developed systems, and has also coined phrases, in an effort to inspire those under him to great efforts. But the copies of "Publix Opinion" through which he communicates his ideas to his managers are thrown into the waste paper baskets as soon as they are received. How can such men be inspired with loyalty to the organization and be stimulated to greater efforts when the salary they are receiving is not enough to keep body and soul together, and on top of that they receive a reduction? How can they be loyal when they were induced to buy Paramount stock at \$52 a share, on an installment basis and are still paying installments even though the stock is now worth less than \$10?

A big theatre chain can be conducted profitably by a well-organized body of men, loyal to their leader and to their organization. Out of such men are developed leaders, who understand the intricacies of the organization and are able to lead those under them with knowledge, and not with the iron heel. Thus the parts become a unit, moving with one

idea in mind, and one ideal. The leader is so capable that he does not fear his supplanting by any one of those he has developed; the men would rather lose their jobs than do a thing disloyal to him who has given them their opportunity in life. Has he developed such men? You can say this about Sidney Kent—that he can walk out of Paramount today and half the force will walk out with him, whereas if Sam Katz should walk out, I believe he would walk out alone.

Not until some one shows me such men surrounding Sam Katz will I be ready to believe that Sam Katz understands what showmanship is, with or without the "plus."

METROTONE NEWS AND THE WJR RADIO STATION

I have read in the Bulletin of Allied Theatre Owners of Michigan the following under the heading, "IF IT ISN'T ADVERTISING—WHAT IS IT?"

"Despite the fact that every film contract contains a clause that the producer will not include in his pictures any advertising for which compensation is received, the situation seems to be getting worse.

"Many theatre owners have asked this office whether the inclusion of such advertising would give them cause for cancelling the contract. Our answer is yes, if you can prove that there has been compensation in any way. For example Metrotone News. Not only does it advertise Hearst who is co-editor but also W-J-R as well as the local Detroit Times. Though the advertising of the TIMES (it being a Hearst paper) might be overlooked, the W-J-R ad certainly looks like a trade between the newsreel and the radio broadcasting station. Otherwise why advertise W-J-R?"

If you are contemplating the booking of Metrotone News, take into consideration the fact that it advertises a radio broadcasting station. Remember that your local editor is "dead against" the use of moving pictures for commercial advertising. It is far more profitable for you to retain the good will of your local editor than to profit by the best newsweekly put out.

You are within your rights to demand of MGM that the name "WJR" be removed from the copy of Metrotone News you are receiving.

Incidentally, if you are contemplating to cancel your news, no matter of what company, don't wait to do it within the time limit specified by your news contract; do it now, for you may overlook doing so at that time. Some news contracts contain a clause making their renewal automatic unless your "written" cancellation notice reaches the exchange within a specified period of time. Send your notice now and tell the exchange to accept it as if sent within the time period specified by the contract, so that, when the life of your news contract ends, you will know that there will be no renewal of it unless you make a new contract. You may want to contract for a different newsweekly.

ABOUT "TONIGHT OR NEVER"

The Gloria Swanson pictures were produced last year by Gloria Productions, owned by Joe Kennedy. But after making one picture, Kennedy quit.

This year the Gloria Swanson pictures are produced by Art Cinema Corporation, and naturally it is not obligated to Gloria Productions or to you.

I spoke lengthily over the telephone with Al Lichtman, pointing out to him the injustice of the whole thing, even though United Artists is helpless, and was able to get this concession from him—that, wherever "Tonight or Never" is not sold to a competitor, the exhibitor who has a Swanson picture coming on his 1930-31 contract receive it at last year's contract price.

"Frankenstein"*(Universal, Nov. 21; running time, 68 min.)*

Excellent. The picture holds one's attention from the beginning to the very end. It is so artistically produced that the story does not seem fantastic. It is thrilling most of the time and several situations hold one breathless. One situation is where the hero, a scientist, puts together the body of the monster and is ready to charge it with life by using the stormy elements of heaven together with ultra-violet rays. When the body actually begins to move he becomes exhausted in a frenzy of joy at his ability.

The make-up of the monster is remarkable. The body is supposed to have been made up of parts of different dead bodies and one can see the seams where these parts have been sewed together. And the pathetic position of this monster, not knowing what it wanted, together with its brutal power, is understood by the spectator for it is shown that the abnormal brain of a criminal had been put into his head instead of the brain of a normal person.

Another thrilling situation is where a doctor, friend of the hero, is ready to kill the monster painlessly. He first makes scientific notes of the body and when he is ready to cut it the monster moves and grabs the doctor in his clutches, choking him to death.

But the most thrilling situation is towards the end when the monster is being pursued by the entire town: The hero is among those searching for him. He finally finds him but the monster is so much stronger that he grabs him up in his arms and takes him to an old windmill. The monster attempts to kill him and flings him upon the rotating wheel of the windmill. The hero falls to the ground. The town people then set fire to the windmill and the monster finally perishes.

There is one pathetic scene in which the monster is shown playing with a young child. Later the father finds the child murdered. One realizes that this had been done by the monster.

There is a charming love affair between the hero and the heroine. She has faith in him and suffers with him because of the horrors he is forced to witness due to his scientific searches.

The acting is excellent, especially that of Boris Karloff in the role of the monster. He gives a remarkable performance.

The plot was adapted from the play by Peggy Webling, which had been based on the novel by Mary Wollstonecraft Shelley. It was directed by James Whale. In the cast are Colin Clive, Mae Clarke, John Boles, Edward Van Sloan, Dwight Frye, Frederick Kerr, and others. The talk is clear.

It is not good for sensitive children or for nervous adults, even though Sunday noon, when I reviewed the picture at the Mayfair, I noticed an unusually large number of children twelve years or older. Whether it is or it is not suitable for Sunday showing must be determined by each exhibitor for himself. It is a very strong picture.

"Secret Service" with Richard Dix*(RKO, Nov. 14; running time, 69 min.)*

A very good civil war melodrama. It holds one in tense suspense. This is caused by the fact that the hero, in the intelligence service of the Union forces, enters Confederate territory and poses as a Confederate officer, just escaped from a Northern prison camp. The scenes at the telegraph office where the hero is endeavoring to send a message through are extremely suspenseful. So are those that show him detected and captured, and about to be shot as a spy. There is a charming love affair, too, the object of Richard Dix's love being Shirley Grey, a charming young woman with what sounds like an honest-to-goodness Southern accent:—

The hero, an expert telegrapher, officer of the Union Army, is sent with his brother to enter Richmond with the instructions that he, the hero, endeavor to send a message through the wires to the Confederate forces giving false orders, and one to the Union forces to attack. On his way over he is shot and wounded. He finds a wounded Confederate soldier hailing from Richmond and succeeds in taking him to his home. He is thanked by the young man's sister and is asked to be their guest until his wounds heal. He accepts their hospitality. He thus finds his desired opportunity. The two fall in love with each other. The heroine, daughter of a General, in order to have the hero near her, succeeds in obtaining a commission from President Lincoln, appointing him head of the telegraph station at Richmond. But he is suspected as a spy. Feeling guilty of having taken advantage of the heroine, however, the hero, after sending the message through, countermands it. He is

court-martialed by an inferior body of officers and is about to be shot when the General in command of Richmond orders the shooting be stopped. Having found out that the false order did not go through, the General makes him only his prisoner. After the war is over hero and heroine marry.

The plot has been founded on William Gillette's stage hit; it was directed by J. Walter Ruben. In the cast are Walter Post, Jr., Cavin Gordon, Fred Warren, Nance O'Neil and others.

Suitable for children and for Sunday showing.

"The Cuban Love Song" with Lawrence Tibbett*(MGM., Oct. 31; running time, 86 min.)*

The good music, sung by Lawrence Tibbett, makes this enjoyable entertainment. The songs blend with the story and do not come in as interruptions. There is good comedy, supplied mostly by Jimmy Durante, and the story holds one's attention, even though it is thin and lags occasionally. But the hero does not win the sympathy of the audience, for the reason that he abandons the heroine and not until ten years after their parting does he make an attempt to find her.

The story revolves around the hero and his two pals who are enlisted in the Marines. The hero comes from a fine family and joined the Marines just for the excitement of it, leaving behind a fine young girl to whom he had become engaged. When the Marines are stationed down in Cuba, he meets the heroine, a native peanut vendor. They fall in love and eventually become lovers. War is declared and the hero is forced to leave for France. The heroine is heartbroken, but he promises to return. After the war he returns to his family. He is wounded and ill and unable to go back to Cuba. Instead, his former sweetheart nurses him back to health and they are married. Ten years later he hears a familiar Cuban song and on the spur of the moment he goes back to Cuba in search of his love. He finds that she is dead but he finds out also that a son had been born to her. He takes the boy back with him and he is reconciled with his wife, who is happy to have the boy in their home.

The plot was adapted from the story by Gardiner Sullivan and Bess Meredyth. It was directed by W. S. Van Dyke. In the cast are Lupe Velez, Ernest Torrence, Karen Morley, Louise Fazenda, Hale Hamilton, and others. The talk is clear.

In one scene the hero attempts to make love to the heroine in her room at night, even though she protests against it. This makes the picture unsuitable for children and for Sunday showing.

"Lasca of the Rio Grande" with Leo Carrillo*(Universal, Nov. 2; running time, 59 min.)*

An ordinary program picture, with an unhappy ending. It does not hold one's interest for it is dull and slow moving most of the time, except for a few minutes towards the end where the hero and the heroine are shown unable to get out of the path of stampeding cattle. The hero had been wounded and the heroine throws herself over him to protect him. In this way she meets her death. The story is thin and at no time very convincing; none of the characters arouse much sympathy either.

Carrillo (villain) and Dorothy Burgess (heroine) are lovers. He is a wealthy cattle owner and warns her not to flirt with other men. She meets the hero, a ranger, at the dance hall where she entertains. They are attracted to each other. She is molested by a drunken man and she stabs him to death. The hero is forced to arrest her. It is a long distance to the jail house and they are forced to camp out all night. She uses her wiles on him and the next morning he releases her, after extracting a promise from her not to return to the villain. He then goes on to the jail house and gives himself up. He receives a visit from two pals of his who tell him that the heroine is back with the villain and is making a joke of him. He escapes from prison determined to get her and arrest her this time. He is captured by the villain's men. The villain is determined to shoot him, but he escapes with the heroine. They are followed by the villain who shoots the hero. This shot frightens the cattle and they stampede. The heroine, realizing that she cannot move the hero, who had fallen to the ground, throws herself over him to protect him from the stampeding cattle. She dies and the villain sends the hero back to his station.

The plot was adapted from the story by Tom Reed, and directed by Edward Laemmle. In the cast are John Mack Brown, Frank Campeau, Slim Summerville, and others. The talk is clear.

Hardly suitable for children or for Sunday showing.

"His Woman" with Gary Cooper and Claudette Colbert

(Paramount, Nov. 21; running time 75 min.)

Only fair. There is not much story, and the little entertainment value and human interest that it contains is due to the lovable infant that appears in it. His tricks and "cuteness" keep the audience amused. There is additional comedy caused by the manner in which the men aboard ship on which the baby was found try to bathe and feed the baby. Otherwise the characters do not arouse much sympathy, for they show weakness of character. The plot is thin and the action occasionally lags:—

The hero, captain of a freighter, finds a baby on his ship with a note pinned on it begging that the baby be cared for. At first he is determined to put it in an orphanage but the baby is so cute that he cannot do this. He is ready to sail for New York and seeks a nurse for the baby. The heroine, stranded at this port, and anxious to get back to New York and her life of gold-digging, overhears the hero's plans for a nurse. She applies for the position, posing as the daughter of a missionary. The mate on board ship recognizes her as one of the girls of a disreputable house. He attempts to become friendly with her but she refuses. The hero catches him in her stateroom and beats him. The mate falls through the ropes and overboard. The night is foggy and they cannot find him. The heroine thanks the hero. They fall in love and plan to marry when the boat docks in New York. She does not tell him of her past. At an inquiry held in New York the hero is shocked to find that the mate is pressing a charge against him. The mate had been picked up by a passing steamer. The hero learns the truth about the heroine, which she admits. He does not want to see her any more and gets drunk. She goes back to her old friends but receives a call from the steward on board ship that the baby is ill. She rushes there and tends the baby. The hero returns to the ship and is ashamed of himself when he finds out how much she loves the child. They are reconciled.

The plot was based on the novel "The Sentimentalist" by Dale Collins. It was directed by Edward Sloman. In the cast are Averill Harris, Richard Spiro, Hamtree Harrington, Sidney Eastern, and others. The talk is clear.

Not suitable for children or for Sunday showing.

"Arrowsmith" with Ronald Colman

(United Artists, Dec. 26; running time, 1 hr. 54 min.)

From the production point of view, this picture is excellent, for it is presented in an exceedingly intelligent manner, and is performed artistically. The first half of the picture has human interest and humor and holds one completely interested in the life of the hero and of the heroine, for it shows him as a country doctor, curing everything from children to cows, and the heroine as standing by him loyally. But the second half kills the picture, as far as the masses are concerned. It deals with the unpleasant details of deaths as a result of a bubonic plague. Sensitive people will suffer and even feel disgust at the scenes of death and suffering. One sees rats running around, spreading the deadly disease. This has a depressing effect on the spectator. The picture as a whole is a serious scientific study. Intelligent audiences and people interested in science will find a great deal of satisfaction in seeing it.

There is one situation that is especially repellent. It is the one in which the heroine unknowingly picks up a cigarette on which some virus of the bubonic germ had dripped on. When she puts this cigarette in her mouth, one feels chills of horror at what will befall her. She dies. Her death makes the hero miserable, for they loved each other passionately, and he felt as if he were responsible for her death.

The story revolves around the hero, a young doctor who is more interested in scientific research work than in the general practice of medicine. He meets and eventually marries the heroine, a nurse in the hospital in which he had been interning. He gives up his scientific research work and goes with her to her small home town, there to practice medicine. Eventually he discovers a serum that cures cows and this brings him to the attention of his former instructor. This instructor always felt that he would make a good scientist. So he arranges for the young couple to come to New York. He takes the hero under his wing at the wealthy research institution which he is connected with. After two years of disappointment the hero finally discovers a serum that kills germs. He decides to go to the West Indies, where the bubonic plague is raging, to test the efficacy of his serum. The heroine insists on joining him. She eventually meets her death there, and the hero, after a successful test, returns to New York, heartbroken and miserable. He joins a chemist friend of his and they go off to the back

woods of Maine, there to make their experiments in peace.

The plot was adapted from the novel by Sinclair Lewis. It was directed by John Ford. In the cast are Helen Hayes, Richard Bennett, A. E. Anson, Myrna Loy, Florence Britton, Lumsden Hare. The acting is excellent.

Though not offensive to children, they may be bored. Not offensive for Sunday showing, but it will be poor judgment to show it on such a day.

"Blonde Crazy" with James Cagney

(Warner Bros., Nov. 18; running time, 70 min.)

Even though the story keeps up a fast pace and is humorous, the theme is demoralizing, for it shows two young people making a luxurious living by racketeering. Although they cheat only theatres, it is a bad moral, especially because at one point the hero, in need of money is shown stealing a diamond bracelet by a ruse. Of course, at the end, the hero is forced to pay the penalty for his wrong-doings, but it is not enough to offset his previous actions:—

The hero, a bell hop in a small town hotel, dreams of easy riches and luxury. He sells liquor on the side and gambles, in this way putting together some money. He is attracted by the heroine, a chambermaid in the same hotel, especially since she does not permit him to become fresh with her. He induces her to join him in a blackmailing scheme and they leave for Chicago. Against the heroine's wishes, he becomes involved with a racketeer and loses all their savings. Desperate, he uses his wits in obtaining a diamond bracelet, which he pawns and in that way gets back his money. The heroine knows nothing of this. They go to New York and on the train the heroine meets a young man of a fine family. They fall in love. This makes the hero unhappy for he, too, is in love with her and wants to marry her. The heroine finds out about the bracelet incident and helps the hero in getting his revenge on the man who had duped him of his money. She then leaves him and marries her sweetheart. After a year she returns from Europe and rushes to see the hero. She warns him that the police are looking for him. He is arrested and convicted. She pays him a visit in his cell and tells him that she loves him, that she had never really loved her husband, that she was going to be divorced and would wait for him.

The plot was adapted from a story by Kubec Glasmon and John Bright. It was directed by Roy Del Ruth. In the cast are Joan Blondell, Louis Calhern, Noel Francis, Guy Kibbee, Raymond Milland, and others. The talk is clear.

Unsuitable for children or for Sunday showing. It is the sort of picture that will prove entertaining to people who enjoy racy stories and low humor.

"X Marks the Spot"

(Tiffany, Released November 22; Time, 72 Min.)

A very good picture. It is a murder mystery melodrama, in which an innocent person is implicated. It succeeds in holding the interest well. The picture's greatest value, however, lies in its title; it attracts attention because of its uncommonness. There is considerable human interest, too; this is aroused by the fact that the hero was under a moral obligation to the murderer and was compelled, because he had not forgotten the favor, to remain silent; the murderer had lent him five thousand dollars once, which money he had spent on skilled doctors to restore his sister, crippled in an automobile accident, to health and happiness.

In the development of the plot, an unusual twist has been interwoven; it is shown that the murderer, after being tried and convicted, grabs one of the jurors and uses him as a shield, and, with the gun slipped to him secretly, threatens to shoot the juror if any one should attempt to stop him from escaping. But in attempting to escape, he runs into a blind alley. He is shot to death in the end by the hero himself, who felt that, since the murderer, thinking that his conviction had been effected by his squealing, demanded that he be sent in, he rushes in and shoots it out with him. The hero, however, aided by the tear gas bomb the police had thrown in, succeeds in shooting and killing the murderer and in coming out only wounded.

Several writers worked on the story; but Warren Duff is credited as giving it the present twist and weaving. Earle C. Kenton directed it. In the cast are Lew Cody, as the newspaper editor for whom the hero worked; Wallace Ford (hero), as the newspaper reporter accused of the murder; Sally Blane as the heroine, Fred Kohler as the racketeer who had committed the murder; Mary Nolan, Virginia Lee Corbin and others.

Since there is a touch of gangstering in it, each exhibitor must determine for himself whether it is or it is not suitable for children or for Sunday showing. There are no sex situations in it. I don't think it is objectionable for Sundays.

THE CONTROVERSY BETWEEN THE PHILADELPHIA EXHIBITORS AND UNITED ARTISTS

Al Lichtman of United Artists, fired back at the Philadelphia exhibitor organization as a reply to their demand that United Artists withdraw from the field as a detriment to the entire industry. He calls their statement ridiculous and ill-tempered, and lacking the unanimous support of the exhibitors.

Mr. Lichtman denies that his company has raided the studios at Hollywood for stars, pointing out to the fact that United Artists is owned by the stars themselves; or that they are operating at a high percentage basis; or that the United Artists pictures lack artistic quality, pointing out to the number of high-grade pictures United Artists released in the several years it has been in existence; or that there is any ill-will between exhibitors and the United Artists organization. Mr. Lichtman, in closing his statement, states that, if United Artists were as bold as the Philadelphia exhibitors executives, he would demand that they disband as being nothing but a political organization, "which," he says, "can be of no value whatever if it continues to devote its time to such empty vaporings."

Immediately after the Lichtman statement appeared in the trade papers, the Philadelphia exhibitors sent another strong letter to Mr. Lichtman, denying his assertion that the organization lacks the unanimous support of the members, coloring his statement as inaccurate, "probably obtained second-hand," and demanding that these inaccuracies be corrected.

"There were present at the November 27th meeting of the Board of Managers of this organization," the letter states partly, "sixteen of its nineteen members. . . . The vote to issue the protest letter calling upon United Artists to quit the distribution field was UNANIMOUS—without a single dissenting voice and followed one of the bitterest denunciations of any distributing company ever heard upon the floor of an exhibitor meeting. So much for that."

"The frantic efforts of your local representative to 'reach' several members of our organization, both prior to and after the meeting, with tempting bait in the form of ridiculous rentals as a price for their silence, we are happy to say proved futile, the fish taking the bait but leaving the hook. One member of our organization received an approved contract for 'Palmy Days' for a rental equivalent to approximately one-fourth the price for which his contract had been previously rejected. If some of these prices are ever revealed, they will make those exhibitors who are paying 40% and 50% for 'Palmy Days' anything but happy."

After asking how can the exhibitors "Look Before They Book," as Mr. Lichtman asserted in his counter statement, when United Artists sells its pictures before they are completed, shown and tested at a theatre to determine their box office value; after stating that he, Mr. Lichtman, promised two years ago to set aside a substantial sum of money to adjust "oversold" cases but failed to carry out his promises, the exhibitors point out the fact to him that he has failed to touch upon the exhibitor complaint that United Artists have violated and is violating Rule No. 11 of the Fair Trade Practice Code, passed unanimously at the Trade Practice Conference, held on October, 1927, in this city. "We are willing, however," states the letter, "to rest our case with the Federal Trade Commission."

WHY SOME PICTURES ARE NOT REVIEWED EARLY

If you have played some pictures before you read a review in HARRISON'S REPORTS, do not throw the blame on me; I am always ready to review a picture as soon as it is shown in this city, or even in the surrounding territory. But some producers hold the "clucks" back, releasing them in other territories before they release them in the East, their object being to hold out the bad news as long as they possibly can.

A case in point is the MGM picture "Sidewalks of New York"; although it was released nationally September 26, it was not shown in this city until two weeks ago. And it was shown, not at the Capitol, where all first-run MGM pictures are shown; not even at the State, which takes the first "crack" at all the MGM pictures after they are shown in one of the first-run houses; it was first shown in one of the neighborhood houses. The reason for it is just what was said above—it is a "cluck."

Columbia used to take a great delight during other seasons in showing me their pictures, but not this season; whenever I ask them to show me a picture, they promise to

make an arrangement for me, but that is the last I hear from them. The reason is obvious: last year, they had excellent product—they would not wait until I called them up; they would call me up themselves. This year they don't seem to want me to see them.

Sam Morris, of First National and Warner Bros., told me that the policy of the company is not to show their pictures to the reviewers; they must see them at the theatres. Since the Warner Bros. and the First National pictures are now released in New York on or before their release dates, there is no hardship because of such a policy on their part.

Fox—I can see them any time I call up.

MGM—they will not show their pictures either to me or to any other reviewer. I pointed out to Nicholas Schenck once that I saw no harm in his showing them to me in advance; but he would not do it.

I have no trouble in arranging for a showing at the Paramount projection room at the Home Office.

RKO—I manage to see their pictures.

RKO Pathe—I have no trouble in arranging for a private showing.

Tiffany—I see them as soon as the prints reach New York.

United Artists—not until they are shown in a theatre on Broadway.

Universal—this company has become "tough" lately with their "lemons": I have no trouble seeing their good pictures.

I am doing everything that is humanly possible to lay before you the reviews at as early a date as possible. If I do not always succeed, it is not because of any negligence on my part. I only want you to bear in mind that, if you do not receive an early review of an important picture because the producer has kept it away from New York, you can bet any one that it is a "cluck," or, as our British friends enjoy calling them, a "dud."

"BEN HUR"

"Ben Hur" opened at the Rialto, this city, last week. It is doing fairly good business, but there is nothing at the theatre front to indicate that it is a re-issue; people think that it is a new picture, remade. The only wording that might indicate that it is not a talking picture is the phrase "in sound," appearing buried in inconspicuous places twice. There is no "In Sound" either in the big sign, high up in front of the theatre, which reads: "Now, the Greatest Thriller on the Modern Screen—with a Colossal Cast of 10,000," or on the marquee, where the same wording is repeated.

But even if this phrase were placed in conspicuous places, it would not make the act less unethical, for the general public do not know what it really means.

There is no doubt that at least half of those who will go in will feel "gypped." And they will not try to hide their sentiments from others. This will naturally be a reflection upon the entire industry.

I don't know who is directly responsible for this unethical method of obtaining money from the public; but indirectly, the responsibility rests with MGM, which owns the picture, and with Paramount and United Artists, which own the theatre jointly.

DISREPUTABLE TYPE OF ADVERTISING

Part of the Hollywood Reporter's review of the MGM picture "Possessed" read as follows:

"It is packed with the kind of romance, drama and glamour that send women home dissatisfied with everything (particularly their homes, husbands and sweethearts)—and isn't that why women go to the movies? You bet."

We shall not discuss the critic's peculiar understanding of woman psychology (or misunderstanding of it), except to say that this would be an odd world, indeed, if this critic's views are correct.

But the MGM executives were so impressed with this review that they have reproduced it in its entirety and sent it to every exhibitor in the United States.

Some of those who show pictures are not commercial exhibitors; they are connected with churches, Y. M. C. A.'s, and other non-theatrical institutions. These naturally have received a copy of this circular (my copy was sent to me by a Y. M. C. A. representative). It will undoubtedly be passed around among other church people, among other Y. M. C. A. people or other religious or civic organizations, with the result that the motion picture industry will be thought as trying to destroy the American home by spreading dissatisfaction and discontent among married women.

Any wonder that the moving picture theatres are empty?

HARRISON'S REPORTS

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Columns, if It is to Benefit the Exhibitor.

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No. 51

THE ADMISSION TAX PROBLEM

What this paper predicted several months ago has happened: in accordance with Secretary Mellon's recommendations, all theatre tickets of higher than ten cent price are to be taxed.

In mentioning this matter, it is not my intention to pose as a prophet—it did not require any prophetic powers for any one to see that such a tax was inevitable; when the national budget runs short of more than a billion dollars a year, something has to be done to balance it. And picture entertainment, being still considered a luxury instead of a necessity, had to be made to bear its part of the burden. What prompts me to mention it is my hope that those of you who read that editorial heeded it and bought your pictures accordingly. If you have done so, I shall feel amply repaid.

The producers have naturally been stirred deeply by the proposed tax and intend to rally the industry to wage a bitter fight against it. That is, at least, what I gather from the articles that have been written in the trade papers, which assert that, in this question, they reflect the sentiment of the producers. "The Mellon plan," one of them said, "came as a shock. The industry had expected a resumption of admission taxes, but reduction of the exemption to ten-cent admissions was admittedly a move not anticipated. * * *"

Let us not be influenced by what the producers suggest through the trade papers but do some thinking of our own: The moving picture industry cannot escape taxation. One and one-half billion dollars a year shortage requires much taxing and this industry will have to be made to bear its share of the burden whether it wants it or not. For you, then, to listen to this producer-distributor unsound advice and join forces with them to fight all theatre ticket taxes would be the greatest of follies; not only will your efforts prove futile; you will make the industry appear in the eyes of the American people as selfish, unpatriotic, and unwilling to do its bit in times of stress. Such a feeling cannot help reacting unfavorably upon the industry's hoped for recovery from its present plight. What you should plan to do, then, should be to use your efforts towards placing the tax where it will do the least harm.

Since the tax is to be placed mainly on admission tickets, the untaxed ticket price limit should be made not ten cents but twenty-five cents.

My object for suggesting twenty-five cents as the limit comes from a belief that you have a better chance for success than you would if you were to ask for a higher exemption, for it should not be difficult for you to present proof to your congressmen that this is the average admission price now

being charged in independent theatres that cater to the middle and the laboring classes, and to convince them that it is the lowest charge under which the industry can exist. You could point out to them that, if the government were to tax tickets of this price, it would tax the picture-going masses out of the picture theatres, and therefore out of the only entertainment they can buy just now, an act they would resent, and would blame the legislators for it. And no legislator would want to incur the ill-will of the voters, particularly on the eve of national elections. With tickets of this price left untaxed, it should not be difficult for the industry to disentangle itself from the financial snarl it is now in, particularly if the quality of the pictures were improved.

There is another reason, of greater importance to you, why you should not join the producers to fight against taxing tickets of higher prices: We all know that the moving picture industry is bankrupt today. The cause of it has been the large scale theatre ventures of the producers. And these ventures, this wholesale theatre buying and building, has been brought about chiefly by the high prices they were able to charge for admissions. They saw millions of profits in theatre chains but not the ruin that chain theatre operation would eventually bring not only to themselves but almost to the entire industry. By refraining from fighting the tax on higher admission than twenty-five cents, the picture-going masses will be naturally attracted to the theatres that charge lower admission prices without any tax, prices under which it is extremely difficult if not impossible for chain theatres to operate successfully. Thus, not only will the incentive for creating large theatre chains, the enemies of the independent exhibitors, in my opinion disappear, but also the existing chains will fall apart the quickest. It is the producer chains that have brought about the present ruin and the industry's salvation will be effected only by their disintegration.

The hoped for destruction of the large theatre chains by your refusal to join forces with the producers to fight the proposed tax on higher price tickets is, of course, only a material consideration. But there is another consideration in this matter—the spiritual: If fewer than one-half the former picture-goers attend the picture theatres today, it is owed, not so much to the depression, not even to the poor quality of the pictures themselves, but to the high admission prices; at least chiefly to it. At one time the moving picture was the entertainment of the masses; today, it is mainly for the well-to-do. Have you ever figured out how much does

(Continued on last page)

"Good Sport" with Linda Watkins and John Boles

(Fox, Dec. 13; running time, 66 min.)

A slow comedy-drama, suitable only for sophisticated audiences. The theme is rather demoralizing for it revolves around erring husbands and their mistresses. These girls are shown living in luxury, gorgeously gowned and leading a gay life. The husbands are shown giving more attention to these women than to their wives. The heroine arouses sympathy because of her unhappiness when she discovers that her husband is unfaithful to her; and later when she resolves to stick by him when he loses his money, even though she is in love with another man (hero). There is humor caused by a colored maid who tries to get a "man" for the heroine:—

The heroine's husband goes to Paris on a business trip and his mistress goes with him. She and her mother decide to take an apartment in New York while he is away. They look at an apartment on Park Avenue and the heroine is shocked when she discovers in the bedroom a picture of her husband. She determines to take the apartment and learn about the sort of life that appealed so much to her husband as to make him unfaithful to her, with the hope that she will learn how to please him. She meets several of the loose-living girls. At a party to which she is invited she meets the hero, who is disgusted at the abandon of the people. They are immediately attracted to each other. He thinks she is one of the girls and tries to change her. When she refuses to marry him he offers her an apartment. She is horrified and leaves him in tears. He eventually finds out that she is married and berates her for having fooled him. He refuses to listen to explanations. The heroine decides to stay with her husband since he lost his money. But when she realizes he is going back to his mistress she confronts him at the girl's apartment and tells him she knows all about him. The hero finds out that the heroine has left her husband and he rushes to the train on which she is bound for California. He tells her he will meet her out West.

The plot was adapted from a story by William Hurlbut. It was directed by Kenneth MacKenna. In the cast are Greta Nissen, Minna Gombell, Hedda Hopper, Allan Dinehart, Claire Maynard, Ethel Kenyon, Sally Blane and others. The talk is clear.

Since it is a sort of "The Greeks Had a Word For It" picture, it is unsuitable for children or for Sunday showing.

"The Struggle"

(United Artists, Nov. 14; time, 95 min.)

Rip Van Winkle slept twenty years and when he woke up he found everything different. D. W. Griffith, with this picture, gives one the impression that he, too, slept twenty years but that, when he woke up, he did not see any difference in the acting and thinking of people, and proceeded to make a picture that would be thought of ridiculous even twenty years ago. Every hokum situation used in the old days of blood-and-thunder melodrama seems to have been incorporated in it. There is, for instance, the husband who drinks heavily, and the loving wife who cannot save him from the curse. As a result of this dipsomania, he sinks lower and lower until he becomes a derelict. He is shown as having left home and as living in a dilapidated house, where he eventually is discovered by his little daughter. He has delirium tremens and runs after his daughter to choke her to death until the mother, who had found a note on the door-knob, left by her little girl, rushes to the old house and, with the aid of a stranger, rescues her daughter from the maniac. Mr. Griffith did not forget the clouds, for it seems as if he had felt that, without a frowning sky, the drama would not be tense.

It appears to me as if this film is propaganda for the restoration of beer and light wines, for Mr. Griffith shows that the hero had fallen because of the hard liquor he was drinking at the different speakeasies he was visiting. He may have not meant the picture this way, but that is the moral it seems to convey, for he presents pictures of people in the old beer days, drinking but not becoming intoxicated, and in the present days, drinking poison liquor, made in "New Jersey" and in at other places, by persons who knew that what they were preparing for drinkers was poison.

The story is by John Emerson and Anita Loos; but the authors should not brag about it. In the cast are Hal Skelly, as the drunkard; Zita Johann, as his wife; Charlotte Winters, Evelyn Baldwin, Jackson Halliday and others.

If one were to compare "Ten Nights in a Barroom" with "The Struggle," the former picture is a "Big Parade." It is not for children or for Sunday showing.

"Way Back Home" with Phillips Lord (Seth Parker)

(RKO, Nov. 13; running time, 82 min.)

I don't remember when I spent a pleasanter eighty-two minutes reviewing a picture. The story is simple, but most characters are so decent, and their doings are so unselfish, that they charge the picture with emotional appeal. He who sees it feels as if being present at some country town "social," where there is clean jolly-making and singing of pleasant old melodies, with plenty to eat. The gabby old women are there, too. Most of the emotional appeal is aroused by old man Parker's fondness for Frankie Darrow, an orphan boy, whom he had adopted. The part Mr. Lord takes is genial, always wanting to help people in their troubles, and at no time talking or wanting to believe ill of anybody. There are some thrills, too, these being caused in the scenes where Stanley Fields, the worthless father of Frankie Darrow, steals the boy from the Parker home after gagging him, and by the chase Parker gives Fields, until he eventually overtakes him and rescues the boy; also by the gratitude of young Darrow towards the Parkers. The love affair between Frank Albertson and Bette Davis, the former an illegitimate child, and the latter the daughter of a man who held the Bible with the one hand and the whip with the other, is charming in the extreme. The success old man Parker has in inducing the people of the little town, gossipers and all, not to judge Albertson's mother harshly but to take her into their hearts, is deeply emotional.

The plot has been founded on a story by Jane Murfin; it was directed with great skill by William A. Seiter. Supporting Mr. Lord and Frankie Darrow are Effie Palmer, Mrs. Phillips Lord, Oscar Apfel, Dorothy Peterson, Wade Boteler and others. The acting of every one is excellent. The talk is crystal-clear.

NOTE: Though the drawing factor in this picture is Seth Parker, who has a great radio following, small town exhibitors could add to the picture's drawing powers by advertising it as a sort of reunion film, inviting the people to attend the showing of the picture, making it an old-time social, guaranteeing every one a good time. The picture offers an opportunity to small town exhibitors to display exploitation originality.

"One Way Trail" with Tim McCoy

(Columbia, Oct. 12; running time, 57 min.)

A fast-moving Western, holding the interest. There are several fist fights and excellent horseback riding. The story is suspenseful, too, for the hero, wishing to avenge his brother's death, unknowingly seeks vengeance from the wrong man; his life is endangered when he comes face to face with the villain, for he discovers it is he who had killed his brother. There is, however, one unpleasant situation: it is where the hero cheats at cards so as to ruin the man he thought was guilty of his brother's death. Even though this is done in vengeance, one does not like to see a hero stoop to such a low trick:—

The hero, on his way to join his younger brother on a holiday, rescues the heroine from villains who were pursuing her. As he is bound for her town, he escorts her home. They become fast friends. But the hero's joy turns to sorrow when he finds his brother dying from a shot in his back. Before the young man dies, he names the guilty man; this man happens to be the heroine's father, one of the two men running saloons in the town. The hero swears vengeance. He takes a job as dealer for him and by constantly cheating ruins him. When he accomplished this, he faces him, in the presence of his daughter (heroine), and tells him he will shoot him. But he is stopped from doing this by the villain's sweetheart. She tells him that the villain posed as the heroine's father, got into a card game with his brother, and after cheating him of his money, had shot him in the back. This comes as a shock to the hero for he had thought that the villain was his friend, and that he had purposely lost all his employer's money to him. He pursues the villain and his men, who had left town. He recovers the money and kills the villain by throwing him from a cliff. He then begs for forgiveness from the heroine and her father. He is forgiven.

The plot was adapted from a story by Claude Rister, and directed by Ray Taylor. In the cast are Doris Hill, Carroll Nye, Polly Ann Young, and others. The talk is clear.

Because of the fact that much drinking is indulged in at both saloons, and also because the hero is shown cheating at cards, the picture is unsuitable for children or for Sunday showing.

"The Cheat" with Tallulah Bankhead*(Paramount, Nov. 28; running time, 67 min.)*

Boresome and demoralizing! It is an old-fashioned melodrama, creaking with age. There is no human interest and the characters do not arouse sympathy. The heroine is inconsiderate and reckless, for although she knows her husband cannot afford it she indulges in large gambling bets; she even stoops to taking ten thousand dollars of charity money, which she loses in stock gambling, and then in desperation offers to give herself to the villain for the money. The hero, although kindly, does not arouse sympathy for he is spineless and indulges her whims. One does not sympathize with him even when he shoulders the blame for having shot the villain when his wife had committed the deed. Nor does she arouse sympathy when she sacrifices her good name in order to clear her husband of the charge:—

The heroine loses ten thousand dollars in a gambling bet. She is ashamed to tell her husband about it for she knows he cannot spare the money. A charity organization she is working with entrusts ten thousand dollars with her. Desperate she uses this money to buy stock which she is told will double in value. Instead she is wiped out. The villain, a wealthy man, is infatuated with her. He has overheard her talking to her broker and offers to lend her the money, if she will come to him. She consents. He gives her a check and she is able to clear her accounts with the organization. Her husband then tells her he has made a million dollars. He also tells her he has paid her gambling bet, and when she asks for an additional ten thousand dollars he gives it to her. She goes to the villain's home and offers him the money. But he will not accept it, for he wants her. When she refuses he brands her with a hot iron to show she belonged to him. She shoots him and escapes. The hero, having followed her, is found with the villain and he shoulders the blame. The villain is not seriously wounded and at the hero's trial testifies against him. But the heroine clears her husband when she confesses all and shows a mark on her body where the villain had branded her as his possession. The hero is freed and the heroine promises to change her manner of living.

The plot was adapted from a story by Hector Turnbull. It was directed by George Abbott. In the cast are Irving Pichel, Harvey Stephens, Jay Fasset, Ann Andrews and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"Flying High" with Bert Lahr and Charlotte Greenwood*(MGM, Nov. 14; running time, 80 min.)*

An entertaining musical comedy. The music and dancing are not objectionable; the dance formations are very well done. The story is thin, and the humor is rough occasionally. Bert Lahr, as a bashful inventor, who tries to elude Charlotte Greenwood, whose aim is to marry him, is screamingly funny. One of the funniest situations is where he undergoes a medical examination in order to become an aviator: He is forced to go into a revolving machine and the doctor keeps turning this all the way around at a fast pace. When he finally emerges the doctor holds a pencil up in front of him and asks him what it is and he replies: "A picket fence." Another humorous situation is where he goes up in his own invention of an aeroplane. It is a funny looking machine, rising without a take-off. Charlotte Greenwood will not let him go up alone, and so she goes with him. They rise and rise and at one time almost lose a certain lever, without which they cannot descend. He sends her down with a parachute, and he continues rising until he has hit 45,000 feet. When he reaches that height it is snowing and icy cold but all he feels is sleepy. He finally descends and is a hero.

The story revolves around Bert Lahr and Pat O'Brien. They are partners trying to sell stock in Lahr's invention. In order to keep their creditors away they give them rubber checks. The only way out for them is to enter Lahr's aeroplane in a contest, Lahr to act as pilot. He is frightened, but chooses that rather than marry Charlotte Greenwood, who is pursuing him. Even though he does enter the contest he is forced to marry her so as to procure money from her to bail out his partner, who had been jailed for issuing stock without a license. He wins the contest and his partner and he, with his invention, become famous.

The plot was adapted from George White's stage play. It was directed by Charles F. Reisner. In the cast are Kathryn Crawford, Charles Winniger, Hedda Hopper, Guy Kibbee and Herbert Braggioni. The talk is clear.

It is a little coarse for children or for Sunday showing.

"Mounted Fury"*(Sono Art, Dec. 4; running time, 62 min.)*

Mediocre! The story is long drawn out and borsome. At the theatre where I reviewed it the audience laughed and applauded to show how ridiculous they thought some of the situations were to them. For instance, the hero and another man are supposed to have a "terrific" fist fight. Instead, one can plainly see that the punches never land. The heroine arouses sympathy because of her desire to cure her husband of the drinking habit, but her husband is such a weakling, and behaves in such an unbearable manner, that one cannot sympathize with him at all, even in his struggle to cure himself. The action is slow:—

The heroine, in an effort to cure her husband of the drinking habit, consents to go away from the city with him. They visit an old pal of his, a mounted officer living in the woods. For a time the husband is able to control his desire for drink and they are all happy. But he meets a half-breed rum-runner and visits him at his cabin. There he meets this man's sweetheart, who shows him a great deal of attention. He goes there again and again. When his pal tries to stop him the husband accuses him of being interested in his wife (the heroine). She eventually finds out about her husband and the girl. One night the half-breed finds the husband at his cabin and stabs him. The girl in turn kills the half-breed. The pal, having found out that the half-breed was bringing liquor into the camp, goes to the cabin to arrest him but instead finds him dead. The girl tells him that his friend, the heroine's husband, had done it and ran away. But she had the husband in hiding. The heroine discovers him at this place and is there when he dies. Eventually she marries her husband's pal.

The plot was adapted from a story by Betty Burbridge. It was directed by Stuart Paton. In the cast are John Bowers, Blanche Mahaffey, Robert Ellis, Frank Rice, George Regas, and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"Branded Men" with Ken Maynard*(Tiffany, Nov. 1; running time, 63 min.)*

A good Western. It is filled with action, has human interest and is suspenseful. There are several exciting situations, but the most exciting is towards the end when the hero and the villain engage in a fierce fist fight. They roll towards the edge of a precipice. At one time it looks as if the hero will fall over, but he is saved by his horse. The villain at one time had beaten the horse and he, the horse, remembered it, for he is shown as recognizing the villain and making a dash for him, throwing him over the precipice to his death. This horse is an extremely intelligent animal and behaves almost in a human manner. Another exciting situation is where the hero and the heroine are trapped in the villain's cabin and are surrounded by his henchmen. There is some humor caused by the constant bickering of the hero's two pals:—

The hero and his two pals arrive in a town that has no Sheriff. No one is willing to accept the post because to be the Sheriff meant sure death. But the three men accept the post and all three are made Sheriffs. The hero renews his former acquaintance with the heroine and they grow fond of each other. He keeps the girl's brother under his eye, for the boy had taken to gambling. He eventually thwarts the scheme of the villain and his gang to rob the express office in which the heroine's brother was involved also. Through a trick of his enemies he is trapped in their cabin with the heroine. But he makes his escape. One of his pals is killed and the other wounded. The villain is eventually killed, and the gang rounded up. The hero and the heroine are united.

The plot was adapted from a story by Earle Snell, and directed by Phil Rosen. In the cast are June Clyde, Irving Bacon, Billy Fletcher, Charles King and others. The talk is clear.

Suitable for children and for Sunday showing.

"Ben Hur" (Synchronized)*(MGM; release date not yet set; 2 hrs., 5 min.)*

This is the same old costume play MGM made as silent several years ago. Only that it has been "fitted" with sound. Sound, however, does not seem to add much value to it, for whenever any voices of crowds are heard they are half-hearted and timid, and are not timed well. But the worst drawback is that the characters race through the picture instead of acting naturally. This is caused by the fact that the picture was taken at the rate of sixty or seventy revolutions per minute and is now exhibited at the rate of ninety, this speed being required by sound.

it cost a family consisting of father, mother and two children to go to a picture show where the admission price is one dollar, or sixty-five cents, or even fifty cents? How can such a family go to the shows often? If they had to strain themselves to go twice a week during the prosperous times, they can hardly go more than once a week or every two weeks now. By doing everything there is in your power, then, to bring picture entertainment within the reach of the masses, you become a public benefactor.

The producers may put up a wail at these suggestions. But you should not be influenced by that—do some thinking of your own!

THE SHRINKAGE OF VALUES IN THE MOVING PICTURE INDUSTRY

The following table, which compraes the high mark of the moving picture stock of five film companies in 1930 with the low mark reached this year, should prove of interest to every one of you.

	High	Low	Drop
FOX:	\$105 $\frac{5}{8}$ (in 1929)	\$3 $\frac{5}{8}$	96.57%
LOEW:	\$95 $\frac{3}{4}$	\$27 $\frac{5}{8}$	71.15%
PARAMOUNT:	\$77 $\frac{1}{4}$	\$7 $\frac{3}{4}$	90.00%
WARNER:	\$80 $\frac{1}{4}$	\$2 $\frac{5}{8}$	96.73%
RKO:	\$50	\$1	98.00%

The table shows that the combined values of the properties and good will of these five companies have dropped a little more than 90%. If we were to leave M-G-M out of this calculation, because of the fact that its stock has held up fairly well despite the conditions, the values of the combined assets of the other four companies have dropped 95.33%. In other words, if the properties and good will of Paramount-Publix, Fox, RKO and Warner Bros. were worth two years ago one billion dollars, they are now worth, in accordance with the stock indications, only about fifty million dollars.

There should be a Congressional investigation of the entire motion picture industry to find out where the money of the public went.

THE RESENTMENT OF THE NEWSPAPER PEOPLE AGAINST THEIR VILLIFICATION IN PICTURES

The newspaper people have been aroused as a result of the releasing of moving pictures presenting persons of their profession as villains. Some of them urge that proper measures be taken to put an end to this abuse.

"Libelling of newspapers and newspaper folk in the movies," protests one of them, "has just about reached the limit of endurance," and asks that every editor talk to his local exhibitor about it requesting him to eliminate from his bookings any pictures that depict newspaper life unfairly. The craze, he states, started after the release of "Front Page," but the pictures that followed are so foul that the "stench stretches from Hollywood to New York."

The *News-Republican*, of Boone, Iowa, in a recent editorial denouncing such pictures, stated partly the following:

"It is inexplicable that the press of the country should accept with complacency these slanders and continue feeding out free substance to the talkies. Wouldn't you think that the newspapers would

insist that the motion picture producers get out one play at least which is true to newspaper life?"

HARRISON'S REPORTS urges that you refrain from showing any pictures that villify the newspaper people. You should demand of the producers that any such pictures be taken off your contract at once, and should insist that none of the pictures that are sold to you "sight unseen" should present the newspaper profession in an unfavorable light.

If a picture of this character is about to be furnished you by a distributor and he refuses to take it off your contract, you may write to this office about the matter for further action.

HARRISON'S REPORTS urges the producers to drop from their program any stories that present newspaper people as villains. It is to their own interest to do so.

THE CASE OF "STRICTLY DISHONORABLE"

As a result of many letters that I have received asking whether Universal has the right to withdraw "Strictly Dishonorable" from last year's contract, I have made a careful study of the road show clause and of every other clause that has a bearing on this matter but find that, legally, Universal has the right to withdraw this picture unconditionally.

In order for me, however, to learn from Universal what they propose to do in this matter, I called on Phil Reisman, its general sales manager. Mr. Reisman was sincerely frank with his statements. He showed me records of the number of contracts Universal sold last year and the actual cost of the picture. There was a difference of about \$500,000. When Universal sold this picture last year, Mr. Reisman told me, it intended to spend about \$200,000 to make it. After starting the picture and spending about \$100,000 in preparation work and in shooting a few reels, it decided to discontinue it because the prospects did not look good with the first cast selected. Later on it borrowed a more expensive cast and decided to make a truly big picture. It has cost us more than \$600,000.

"We have never refused to give an exhibitor an adjustment," Mr. Reisman said to me, "whenever we found that the exhibitor was entitled to it. It is our turn now to ask for an adjustment ourselves. The picture has cost us so much money that we will lose too much money if the exhibitors were to play it on last year's prices. We are not fortifying ourselves behind our legal right to withdraw this picture; we want the exhibitors' good will and are asking them to help us get our money back."

This is not the exact wording of the conversation but the substance of it.

I am convinced that the figures shown me by Mr. Reisman as to the cost of the picture and the total amount of money from the contracts sold last year are accurate to the penny; and since Universal has the right to withdraw the picture and give no explanation whatever, but is refraining from assuming such an attitude, this paper recommends to you to get together with the exchanges and make a new agreement in a give-and-take spirit. The number of companies that are able to make good pictures, needed now more than at any other time, are so few, that it will pay you to encourage them. And Universal is one of these companies.

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THE PRODUCERS' HEADACHES AS A RESULT OF THE YOUNGCLAUSE SUIT

I understand that the producers and the Hays organization are doing a great deal of worrying as a result of the suit that has been brought against them by William N. Youngclause, of Madison, Nebraska, as a result of the PROTECTION and ZONING plans they put through in that State, in conjunction with the State of Iowa. What makes them worry is the manner by which this suit is being handled; they realize that Youngclause's attorneys, the firm of GOOD, GOOD & KIRKPATRICK, know their business.

In the complaint, Mr. Youngclause charges that the defendants, sometime during June and July, 1930, entered into "an unlawful combination and conspiracy in restraint of trade and commerce in Interstate Commerce for the purpose of controlling the distribution of films in the State of Nebraska and Western Iowa and for the purpose of preventing motion picture theatre owners and operators in the smaller towns from free right and power to purchase lease and hire such films in * * * the free, open and competitive market for the purpose of enabling the theatres in the larger towns in the State of Nebraska and Western Iowa, including the theatres owned by the defendants Publix Theatre Corporation and Publix-Nebraska, Inc., to obtain all pictures, particularly feature pictures, before the same could be exhibited in the smaller towns. * * * That such zoning and protection plan was agreed upon by all of said defendants in accordance with the plans set forth in Exhibit 'A,' attached hereto. * * *"

In other parts of the complaint Mr. Youngclause states that in consequence of the adoption of this zoning and protection plan he was unable to obtain films he had under contract until after such films were exhibited at the Publix theatre in the city of Norfolk, approximately fifteen miles away from Madison.

The defendants deny, of course, that there has been any conspiracy among themselves to injure the business of the plaintiff. But their attempts to justify protection in their answer is so weak that, when the case comes to trial, Messrs. Good, God & Kirkpatrick should not find it difficult to tear it down. For instance, in Paragraph V, they state the following:

"That the larger theatres, due to their size, accommodations and the extent of their advertising, add great value and prestige to a picture; that the smaller theatre capitalizes on the advertising and exploitation of the picture for which the larger theatre pays; that since the picture which the distributor licenses to the larger theatre and the smaller theatre is identical, the primary factors which warrant the distributor in asking a larger license fee from the larger theatre are the newness of the picture and the novelty of the first exhibition in a given competitive area; that motion pictures when first shown in a given competitive area normally command much higher prices at the box office than do pictures which have already been shown one or more times in the same competitive area; that newness and novelty of first exhibition are the principal factors which enable the larger theatres to pay such increased license fee; that if the license fees were not so increased by these factors, the distributor would receive substantially less revenue; which in turn would result in less revenue in the aggregate to the producer and therefore in an inferior product, to the ultimate injury of the public;

"That the larger theatre purchases and pays for two separate and distinct privileges in respect of each motion picture:—first, for the license to show the same at a parti-

cular time, and second, for an exclusive right in the competitive area to exhibit the same picture during its exhibition by the larger theatre and for a certain licensed number of days thereafter; that said second privilege is known as 'protection'; that the smaller theatre normally purchases and pays for the first privilege only, but, if in a competitive area, may also purchase and pay for the second privilege over other theatres in such area; that the second privilege (to "protection" in competitive area) is a privilege which is frequently more valuable to a theatre than is the first privilege (the mere license to show the picture) and warrants the payment of a larger proportion of the total license fee;

"That 'protection' involves two elements, one, the element of time elapsed between the date of the close of the run of a picture at the larger theatre and the date the picture becomes available for its run at the smaller theatre, and the other, the area over which the larger theatre has protection; * * *"

Suppose Messrs. Good, Good & Kirkpatrick proved to the jury that, no matter how much money an exhibitor is willing to offer for a film, he cannot obtain it first if there is a producer-controlled theatre within the competitive area! Better yet, suppose these attorneys see fit to examine the defendants before trial and bring out the fact that Mr. Hays, as the head of Motion Picture Producers and Distributors of America, receives \$250,000 a year salary and other moneys for expenses; that Mr. Sam Katz, at the time the Zoning and Protection meetings were held, received \$3,500 a week, and that other moving picture executives, either defendants in this case or connected with the defendant companies, received similar amounts! What will be the attitude of the jury when it gets this information? It would feel that "protection" is enforced only for the purpose of making the maintenance of these high salaries possible.

The complaint states in effect that, if protection were not granted to the larger theatres, it would be impossible for the distributor to increase the license fees, and that, unless such fees are increased, the producers will not be able, because of the decreased revenue, to make better pictures, a fact which will ultimately result in the, to use the exact phraseology, "injury of the public." If the jurors possess even a fair amount of intelligence, they ought to laugh at this by reason of the fact that the pictures were of the poorest quality during the years that the producers received the greatest revenue from them.

The whole argument is weak. How can a juror be impressed with the need for protection after a theatre ends the run? What excuse can there be for the Paramount-Publix theatre to hold the film from the consequent run exhibitor a certain number of days, at times reaching as high as forty-five, within a radius of forty-five miles, after a circuit theatre completes the run of a film? If the distributors were to put up any arguments in favor of such a procedure, would it not be, in itself, the greatest condemnation of it, particularly if the attorneys for Mr. Youngclause took care to make it clear to the jurors that the reason for enforcing protection after the picture has had its run is to induce the picture-goers to go to such theatre to see it instead of to the subsequent run theatre by making such picture-goers realize that they cannot see it in the subsequent-run theatre immediately afterwards but must wait several days? Would this not be the best evidence that not only is the public inconvenienced by such holding back of the film, but also the independent theatre is forced to go out of business by its inability to get the picture when it is fresh in the minds of the people?

(Continued on last page)

"Private Lives" with Norma Shearer and Robert Montgomery

(MGM., Dec. 12; running time, 82 min.)

An entertaining sophisticated comedy, more suitable for class audiences. Its one drawback is that it is too long, and is apt to become tiresome. There is practically no plot to speak of, and the first half of the picture drags. But the second half is filled with comedy, provoking laughs almost constantly. The humor is caused by the bickering between the hero and the heroine, which finally ends up in a terrific battle in which they hit each other and break up practically everything in the room. There is little human interest, for both the hero and the heroine are unusual types. Whatever sympathy there is, it is aroused by the unhappiness they cause each other on account of their uncontrollable tempers. But if the picture were about twenty minutes shorter, it probably would be much more entertaining:—

The hero and the heroine had been divorced. She marries again, but this time a practical man; he, too, marries, a practical girl. By chance they happen to meet in a hotel in Paris in which both couples had gone to spend their honeymoon. No sooner do they see each other than they realize that they are still in love. They run away, leaving a note informing their respective spouses of their step. They are happy for a time but they begin quarrelling again. Their respective wife and husband, who had followed them, come upon them when they are in the midst of a terrific battle. The next morning the two couples make up and decide to forgive each other. But at the breakfast table the practical husband and the practical wife quarrel. This amazes both the hero and the heroine for they thought they were the only ones who quarreled. And so they run off again, this time never to part.

The plot was adapted from the stage play by Noel Coward. It was directed by Sidney Franklin. In the cast are Una Merkel, Reginald Denny, Jean Hersholt and George Davis. The talk is clear.

Unsuitable for children or for Sunday showing.

"Men of Chance" with Mary Astor and Ricardo Cortez

(RKO, released Jan. 8; running time, 67 min.)

The story material is somewhat novel, and as it has been handled artistically the picture has been made to hold one's interest and entertain one. The interest is aroused mainly by the efforts of two high-class gamblers to get even with the hero, a clever race horse gambler, who had "tricked" one of them out of a large amount of money. The interest is heightened when the brains of the outfit succeeds in having the heroine join their scheme. There is some human appeal in one or two of the situations. One of them is where the heroine is shown as having fallen in love with the hero, whom she had set out to defraud, going as far as to marry him:—

The heroine (Mary Astor) is stranded in Paris and decides to accept the attentions of men. At a cafe, she is accosted by a stranger and when she does not resent his speaking to her the stranger asks her to accompany him to the police station, for he is a detective, looking for such women. She is taken before the judge, found guilty of soliciting, and is sentenced to jail when a silk-hatted American, (John Halliday), who had seen the incident and followed them to the station, pays her fine and takes her to her home. She is resigned to her fate but Halliday assures her that to take advantage of her situation is farthest from his mind; he merely wants to make her a business proposition, for her to pose as a countess and thus help him and his partner (Ralph Ince) "get" the hero. As between an "honest" life of the streets and a crooked life of ease she chooses the latter. Immediately after her marriage with the hero, they come to America. The hero (Cortez) makes one good guess after another at the race track and gathers thousands of dollars. Halliday comes to Miss Astor and tells her that he is broke but is unwilling to accept financial help from her. He wants to bet his last bill and she, feeling sorry for him, advises him to bet it on a certain horse. Naturally Halliday, who had been feigning poverty to the heroine, imparts the information to his confederates. Through this and other information Miss Astor gives to Halliday, the conspirators are able to break Cortez. Miss Astor eventually wakes up to the fact that she was the innocent cause of her husband's downfall. She confesses to her husband but he will not believe that she did not do it by design. Because she loves him, she turns the tables on her former confederates, thus making it possible for her husband to rehabilitate himself. Cortez learns by chance of

the part his wife had played and goes to her, begging her forgiveness.

The story is by Louis Weitzenkorn; the direction by George Archainbaud. The talk is clear.

Because of the nature of the story, the picture is unsuitable for children or for Sunday showing. It is chiefly for adults.

"Sooky" with Jackie Cooper and Robert Coogan

(Paramount, Dec. 26; running time, 79 min.)

This is a sequel to "Skippy" and, though it is enjoyable it is not as good. The same people take the same roles they had in "Skippy." The trouble with it is that most of it is too sad. One does not like to see children suffer and weep so much. And then there is not as much action as in "Skippy;" there is shown too much unimportant detail.

There is one heart-rending situation. It is where Sooky's mother dies and Skippy tries to prevent Sooky from going home. He takes him to his home, telling him that his mother had gone away and wanted Skippy to care for him.

There is much comedy here, too, when Sidney, the mean boy, appears on the scene. He still torments Sooky and treats him uncivilly because he is poor. Skippy refuses to join Sidney's club unless they take Sooky in also. Skippy eventually is forced to march in a parade against his own father, who is running for Mayor, so that Sooky will be admitted.

Skippy tries to compete with Sidney's club, or "army," as he calls it. But all he has is one soldier, and that is Sooky.

Sooky's heart goes out to their uniforms. He wants one badly. Skippy turns over his own uniform, which his father had surprised him with, to Sooky, telling him it was bought for him.

The plot was adapted from the story "Dear Sooky," by Percy Crosby. It was directed by Norman Taurog. In the supporting cast are Jackie Searl, Willard Robertson, Enid Bennett, Helen Jerome Eddy, Oscar Apfel, and others. The talk is clear.

Excellent for children and for Sunday showing.

"The Secret Witness"

(Columbia, Dec. 15; running time, 66 min.)

An interesting murder mystery. The manner in which the murder is committed is quite ingenious and is not disclosed to the audience until the very end. Therefore, the interest of the spectator is held tense. The heroine arouses sympathy because of her desire to help the hero, who is unjustly accused of the murder. At the end she even risks her life in order to prove her suspicions correct and the innocence of the hero. There is good comedy relief supplied by Zasu Pitts, as a telephone operator in the hotel where the murder is committed:—

The hero is the brother of a young girl who had committed suicide when she learned that the man with whom she had been intimate was already married. This man was hated by all, including his wife. He is found murdered. The hero, who had come to the apartment after the murder, escapes from the apartment and seeks shelter in the heroine's apartment, one floor below. He is arrested but the heroine believes him innocent and determines to unravel the mystery. One of the dead man's friends arrives at the apartment. He appears shocked to learn the news. The lights suddenly go out and a call is put in for the electrician. When he arrives at the apartment he is extremely nervous and cries out that he did not know it would kill the man. Before he can say anything else he is shot, and when the lights are flashed the gun is in the hands of a monkey, which had been a pet of the dead man. The heroine eventually unravels the mystery by discovering that a gun had been planted in the radio. This had been installed by the electrician at the request of the murdered man's friend. When the radio was dialed to a certain station the gun exploded. The friend had requested him to turn to that station and listen to his speech. This friend was in love with the man's wife and wanted him out of the way. The heroine proves this and the hero is released. By this time they had formed an affection for each other.

The plot was adapted from a novel "Murder in the Gilded Cage," by Samuel Spewack. It was directed by Thornton Freeland. In the cast are Una Merkel, William Collier, Jr., Zasu Pitts, Purnell Pratt, Clyde Cook, Ralf Harolde and others. The talk is clear.

Sensitive children will be frightened. Otherwise suitable for children and for Sunday showing in theatres where murder melodramas are not objectionable.

"Safe in Hell" with Dorothy Mackaill*(First Natl., Dec 12; running time, 67 min.)*

At the Strand Theatre, in New York City, where this picture is being shown, there are electric signs outside the theatre reading "Not for Children." But neither is it for adults, for it is a cheap sexy melodrama, of the most depressing type. All throughout the picture the heroine is pursued by men who desire her. Most of the characters are unsympathetic. The story is far-fetched and at all times illogical, too. The most depressing part of the story is the end, where the heroine is forced to go to her death rather than give herself to the villain. All in all it is the sort of picture that leaves one with an ugly taste:—

The heroine is being sought by the police for the murder of a man. Her sweetheart, a sailor, (hero), returns from a voyage and asks her to marry him. He is shocked when she tells him how she had been living and that she killed a man. He sneaks her aboard his ship and keeps her in hiding. The boat lands at an island that has no extradition laws. He sets her up in a hotel and promises to write to her. He begs her to be good. The villain, who is the town executioner, desires the heroine. He intercepts her mail from the hero. The heroine, to her joy, learns that the man she thought she had murdered is alive. He had escaped from the burning hotel room and through his wife had collected his insurance. But the police found out about it and so he escaped to the island. The heroine gets ready to leave and wires the hero. The villain, wanting to trap her, offers her his gun for her protection. Her supposed victim comes to her room. He attempts to assault her and she, in order to protect herself, kills him. She is arrested but when the jury goes out it looks as if the case is in her favor. The villain tells her that even though she may be acquitted he will arrest her for the possession of a gun and will keep her in his jail for six months. Before the jury comes in the heroine, in order to escape from his clutches, swears she is guilty, that she purposely killed the man. She is sentenced to be hung. Before her execution the hero comes to the island and tells her he will come for her shortly. When he leaves she goes to her death, without telling him of it.

The plot was adapted from the play by Branch Huston. It was directed by William A. Wellman. In the cast are Don Cook, Ralph Harolde, Morgan Wallace, Victor Varconi and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"Maker of Men" with Jack Holt*(Columbia, Dec. 25; running time, 68 min.)*

A fairly interesting football drama revolving around a proud father and a weak son. There is much human interest because of the desire of the father to make a man of the boy. Both the father and the son arouse sympathy, the father because of his courage and pride in his son, and the boy because of his inability to make his father understand him. There is some good football playing, enough to satisfy any fan, for not merely portions but practically two whole games are played. The ending is pleasant for both father and son are reconciled, understanding each other better:—

The hero, football coach of a large college, wants his son to become a famous player. But the boy is not interested in the game and fears to play it. He confesses this to his father and asks to be released from the team, but his father shows contempt for him and will not permit it. At an important game, the boy becomes frightened, fumbles and loses the game. His father orders him from the team and the boy is snubbed by all. He leaves home and registers at a rival college. He masters his fear and becomes a valuable player on their team. At the big game of the year between his father's team and his own team, the boy practically wins the game single-handed. Although this means the end of his father's career, the father is happy because his son proved to him he was no coward.

The plot was adapted from the story by Howard J. Green and Edward Sedgwick. It was directed by Edward Sedgwick. In the cast are Richard Cromwell, Joan Marsh, Robert Alden, Walter Catlett, John Wayne and others. The talk is clear.

Suitable for children and for Sunday showing.

"Partners" with Tom Keene*(RKO Pathe, released Dec. 25; time, 58 min.)*

Powerfully human. Almost every situation is charged with human appeal. This comes from the attachment of a young boy to the hero, who had been accused of having murdered the boy's grandfather. At no time is the hero thought of by the spectator guilty, for, not only does he not seem to be a man who would commit such a crime,

but also he had shown attachment towards the youngster before the murder had been committed. The scene that shows the hero escaping from the hands of the sheriff, who had arrested him, and running away, his one thought being to gain time so as to detect the murderer, are thrilling, for the spectator fears lest he be caught. In the development of the plot the hero is shown as having succeeded in apprehending the murderer. There is also a charming love affair between Tom Keene, as the hero, and Nancy Drexel, as the heroine.

The plot has been founded on a story by Donald W. Lee. Fred Allen directed it. Bobby Nelson is excellent as the little friend of the hero. Billy Franey, Otis Harlan, Victor Potel, Lee Shumway and others are in the cast. The talk is clear.

Good for children and for Sunday showing.

"The Pocatello Kid" with Ken Maynard*(Tiffany, December 6; time, 62 min.)*

A fair western. The fact that the hero is in the beginning presented as an outlaw weakens it. He is shown as having been wounded and the villain, when he reaches his quarters, makes him accept the identity of his brother, a sheriff, who had been working together with the villain, and whom one of the villain's men had murdered. The hero is temporarily compelled to accept the part. He thus becomes a sheriff. In his new role, his one aim is to detect the murderer. He has also to pose as the heroine's sweetheart. She had noticed a change in his treatment of her but did not know that it was a different person. Her beauty and charm gives him new ideas and a new outlook of life and induces him to make himself worthy of her; so when the representatives of the cattlemen's association call on him to request him to stop cattle rustling, he gives them his word that he will do it. He succeeds, and wins the heroine as a wife.

The story is by W. Scott Darling; the direction, by Phil Rosen. Marceline Day is the object of Ken Maynard's admiration. Richard Cramer, Charles King, Lew Meehan and others are in the cast.

Not harmful for children, because the hero is not shown doing unlawful acts, and not objectionable for Sunday showing in theatres that show westerns.

"Tonight or Never" with Gloria Swanson*(United Artists, Dec. 12; running time, 81 min.)*

An entertaining comedy, with a sex theme, more suitable for sophisticated audiences than for the masses. Although there is little action, and the outcome is quite obvious, there is enough humor to keep the spectator amused and interested. The heroine arouses sympathy for she is unhappy and lonesome due to the fact that, out of a sense of duty, she is engaged to the man who helped her make her career as an opera singer, but with whom she was not in love. The most amusing situation is where the heroine, eager to become acquainted with the hero, calls at his apartment pretending that she had done so through an error:—

The heroine, a famous European opera singer, is angered at her music teacher when he states that her voice is cold, that it lacks passion. He tells her that, to become a great singer, a woman must first live and love. Her fiancé, the director of her opera company, only annoys her, but she is engaged to him out of a sense of duty. She becomes excited when she notices a handsome young man standing outside her house looking up at her window. He had been doing that for several nights. Her music teacher tells her he is a gigolo, kept by a middle aged woman, a former famous opera singer. But the heroine is determined to meet him. She goes to his apartment, making him believe she had gone there by mistake. She tells him he should be ashamed of himself being a gigolo, but he seems amused. He makes love to her and she stays with him. The next day she is a sensation. Her voice has taken on new color. She receives a contract to sing at the Metropolitan Opera House in New York. She breaks her engagement with her fiancé. She receives a call from the "gigolo" but she tells him to go. He tells her he will never see her again. She rushes to his hotel and offers to tear up her contract and stay with him. He is amused and she is shocked when she finally learns that he is not a "gigolo" but a director of the Metropolitan who had sent the contract to her and that the woman he was living with was his aunt. She is happy.

The plot was adapted from the play by Lily Hatvany. It was directed by Mervin LeRoy. In the cast are Ferdinand Gottschalk, Robert Grig, Greta Mayer, Warburton Gamble, Melvyn Douglas and Alison Skipworth. The talk is clear.

Unsuitable for children or for Sunday showing.

Suppose, on top of all this, the jury was presented with evidence proving conclusively that, because of this system of protection, the producer theatre is enabled to charge higher admission prices to the detriment of the picture-going public! What will be the effect?

There is another point to which I desire to call your attention. It is the denial by the producers that they conspired to force the zoning and protection decisions on the independent exhibitors. If Youngclaus's attorneys should produce to the jurors the telegrams that were sent out by one of the Hays' lieutenants in which the exhibitors were made to understand that zoning and protection would be put into effect whether the exhibitors liked it or not, and with or without their consent, I believe that these denials will be shattered to pieces.

I notice also that the producers have not made an effort to state that the zoning and protection meetings were called by the exhibitors, and that the distributors attended them only at an invitation by exhibitors. This is most assuredly contrary to the sentiments expressed in a statement recently sent out by the Hays organization, in which it attempted to convey the thought that the joint conferences were called by the exhibitors.

After studying the full answer carefully, I feel no surprise at the fact that the producers, members of the Hays organization, and the head of their organization, are doing a great deal of worrying. The answer is weak, and in places childish, for no other reason than that protection has no justification in law for its existence. And we all know who inspired the zoning and protection plans.

MORE TROUBLE FOR THE PRODUCERS

Charging that the motion picture producers of America under the leadership of former Postmaster General Will H. Hays have formed a combine and monopoly in violation of the Sherman Anti-trust law, the Cleveland Motion Picture Exhibitors Association last week filed an injunction suit in Federal Court to smash the alleged combine.

The Association consists of 46 independent Cleveland exhibitors owning and operating about 80 Cleveland motion picture houses. The exhibitors charge that they are being forced out of business.

The suit was filed by Attorney Samuel Horwitz, of the firm of Stanley, Horwitz & Kiefer. Associated with him are Joe B. Kiefer and Paul R. Harmel.

The chief defendant is the Motion Picture Producers and Distributors of America, Inc., of New York and its Cleveland affiliate, the Cleveland Film Board of Trade. Hays, commonly referred to as the czar of the motion picture industry, is President of the former organization.

The suit asks that the "monopoly and conspiracy in restraint of trade be declared illegal and that the combination or trust be dissolved."

According to Horwitz, the United States Supreme Court in 1930 declared illegal one feature of the operations of the "monopoly" and last month, Horwitz said, the Canadian government indicted of a similar conspiracy under Canadian laws such picture men as were within the jurisdiction of the Dominion of Canada.

The petition contends that the defendants control 98% of the production and distribution of films in the United States and by reason of concerted and discriminatory practices are enabled to suppress competition and injure independent exhibitors not affiliated with the defendants.

The suit charges that exhibitors seeking to rent films for exhibition in their motion picture theatres are compelled to sign uniform contracts the terms of which work to their disadvantage, and that since these contracts are uniformly employed by all the defendants, exhibitors are denied a "free, untrammelled and open market."

Because of their almost absolute control of the motion picture production in the country, it is charged, defendant producers are in a position to insist that theatres under their control be granted first run of all their preferred films, with the result that plaintiffs, the independent exhibitors, are not permitted to show these films until long after the films are shown at the "combine's" owned or controlled theatres.

Defendants named in Horwitz's action, in addition to the two already referred to, are:

Columbia Pictures Corporation; Educational Film Exchanges, Inc.; First National Pictures Distributing Corporation; Fox Film Corporation; Loew's Ohio Theatres, Inc.; Metro-Goldwyn-Mayer Distributing Corporation of

New York; Paramount Publix Corporation; Pathe Exchange, Inc.; R. K. O. Distributing Corporation; R. K. O. Pathe Distributing Corporation; Sono-Art World Wide Pictures, Inc.; Selected Pictures Company; Tiffany Productions, Inc.; United Artists Corporation; Universal Film Exchange, Inc.; Vitagraph Inc.; Vitaphone Distributing Corporation.

In addition, the principal terms of the contract which the suit attacks are these:

1. "Block Buying"—The exhibitor is compelled to buy films in blocks. At the beginning of the season, he must contract for the rental of the entire output of the producer with whom he deals, regardless of the merits of the individual pictures.

2. "Blind Buying"—The system of block buying necessarily results in the exhibitor buying 20 to 75 pictures blindly, long before some of them are even produced.

3. "Price Allocation"—Prices are not fixed for each film. Pictures are sold in block prices and are allocated to the blocks by the producer after the contract is signed.

Accordingly, it is charged, the producer manipulates prices so that the highest possible price is charged for every film.

4. "ADMISSION Prices"—The uniform contract, the suit charges, provides that producers may regulate admission prices, though this is claimed to be illegal. The producer may also control the use of the exhibitor's advertising accessories.

Among other provisions of the uniform contract attacked in the suit are those which compel the exhibitor to pay for all films in advance; which enables the producer to withdraw from the contracted list a film which becomes popular, and resell it at an enhanced price; which forces the exhibitor to pay transportation charges for films, no matter how long or the manner of the haul; which permits producers to control dates of exhibition regardless of the wishes, facilities or capacity of the exhibitor.

"In view of the conditions imposed by this uniform contract, independent exhibitors contend that they are at a disadvantage in the industry and that they are unable to compete with exhibitors favored, owned or operated by members of the combine," Horwitz said. "As a result, the public is at the mercy of the producers, for without competition there is no incentive for the producing of better pictures, and, in addition, there is no means of keeping admission prices down to the scale which would be normal if independents were permitted fair competition."

"The present situation develops from the formation of the Motion Picture Producers and Distributors of America, Inc., back in 1921. Mr. Hays, fresh from the Harding cabinet, was made president of this corporation at a salary estimated at \$150,000 a year. He proceeded to organize Film Boards of Trade throughout the country and producers agreed on uniform rules in their relations with independents. At the start, the members produced only about 40% of the films manufactured in the United States. But because of the aggressive policy and coercive methods of the combine, independents were compelled either to retire or to affiliate, with the result that the industry is now virtually under the control of the combine."

"A suit brought by the United States Government against the Paramount Famous Lasky Corp. resulted last year in an injunction against compulsory arbitration of grievances, one of the former evils of the combination, and formerly one of the provisions of the uniform contract."

"Other features of the uniform contract have also been held illegal in the case of the United States against First National Pictures, Inc., in the United States Supreme Court."

"A suit alleging some of the acts of which we complain was recently brought in Los Angeles by the Federal Government, and the defendants in that suit immediately consented to being enjoined."

EDITOR'S NOTE: This is almost an exact copy of the statement sent out by the Cleveland Motion Picture Exhibitors Association. I wish to call your attention, however, to a statement that seems to be erroneous—the salary of Mr. Hays. According to my information it is, not \$150,000, but \$250,000, in addition to several thousand dollars for expenses. As I understand, Mr. Hays' salary has not been reduced at all during these hard times, nor has been the salary of any of his subordinates.

Harrison's Reports offers to its subscribers and readers the greetings of the season.

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